

1 DECEMBER 1956
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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

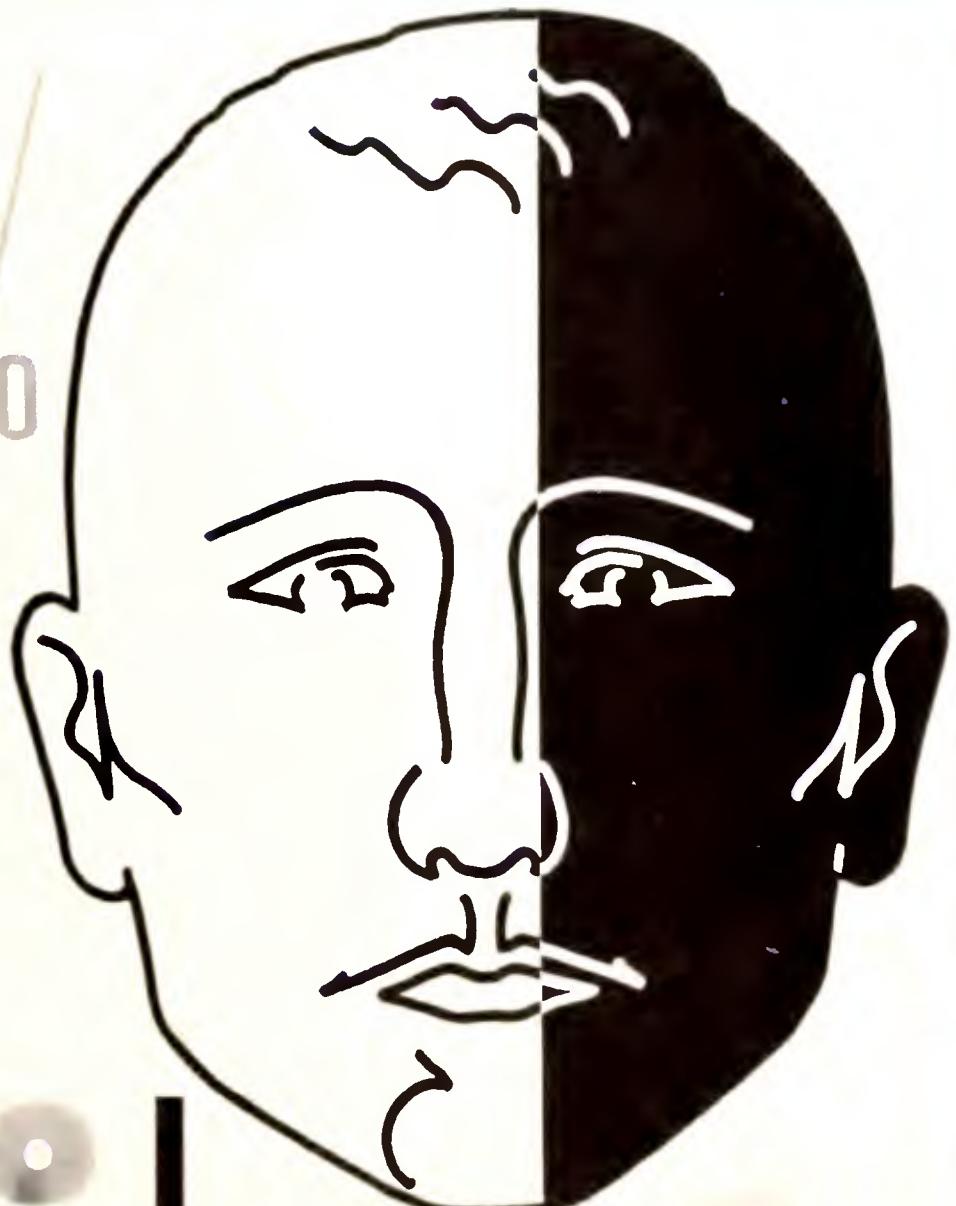
OF THE MEMPHIS RADE AREA IS

legro

and the only way
to reach them is with

VIDA

OVERS THE "GOLDEN MARKET" OF 1,230,724 NEGROES—
EARLY 1/10TH OF AMERICA'S TOTAL NEGRO POPULATION!



MEMPHIS' ONLY 50,000 WATT STATION

A LOOK AT THE SUPER AGENCY OF THE 1960'S

The emphasis will be on science and facts as many services expand. One problem: Will the creative man fit in?

Page 25

This commercial makes machinery glamorous

Page 31

The pros and cons of merchandising

Page 32

How to use Nielsen Coverage Service No. 2

Page 36



FARM COVERAGE!

Over 120,000 miles to prove it.

Last year the WNAZ station wagons and the three farm reporters covered over 120,000 miles in the Big Aggie area visiting farms, fairs and wherever agricultural news is made. Your customers know and respect the WNAZ farm team.

This close, personal relationship between station and audience is important to you. It backs your selling message with the priceless believability that turns a commercial into a friendly suggestion and sells. Big Aggie's fans have \$2.8 billion to spend. Your Katz man will put you on the bill.



Rex Messersmith and Geo. B. German, pictured here, together with Cliff Adams, WNAZ Farm Editor, stride the length and breadth of Big Aggie Land gathering material for the 70 hours of farm programming every week on WNAZ.



WNAZ-570

Yankton, S. D. — Sioux City, Ia



A Cowles Station.

Don. D. Sullivan, Gen. Mgr.

Under the same management as KVT Channel 9, Sioux City, Iowa.

CBS RADIO

THE CODE 3 SUCCESS STORY

FIRST in audience appeal... rated top syndicated film in Portland (31.7*) and San Diego (27.4**), **FIRST** in time period in San Francisco (13.0**), Spokane (27.4**), Seattle (15.7**), Kalamazoo (15.5*), Wichita (52.7*) and St. Louis (18.2*).



FIRST in excitement, presenting thrilling "Front Page" dramas based on *actual police cases* taken from the files of world-famous Sheriff Eugene W. Biscailuz, of Los Angeles County...

FIRST to dramatize the personality of the group of law enforcement officers in action, with thrilling stories of arson, air, sea and mountain rescues, murder, robbery, juvenile crime. Stirring case histories to build audiences of all ages!

FIRST with top advertisers... making headline news in sales... Miller Brewing, National Biscuit Co., Safeway, General Electric, General Tire, Petri Wine, etc.



FIRST in sales results... testimonials pouring in... renewals months in advance... excitement and recognition for *you* and your product.

Wouldn't *YOU* like to be **FIRST** in your market? Let "Code 3"... signal for flashing lights and screaming sirens... be your signal for action. Write, wire, phone for complete details.



*Pulse **ARB

ABC FILM SYNDICATION, Inc.

10 East 44th St., New York City, OXFORD 7-5880



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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

The super agency of the 1960's

25 It will provide many more services, be up to its neck in scientific techniques and facts, and may be decentralized in its operations

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SPONSOR is tracking down the money spent for a typical animated film commercial. (For similar story on a live-action film commercial, see the 10 October issue.)

Radio ratings need this basic change

SPONSOR's panel proposes that spot radio ratings be based on a one-minute period instead of the traditional quarter-hour span

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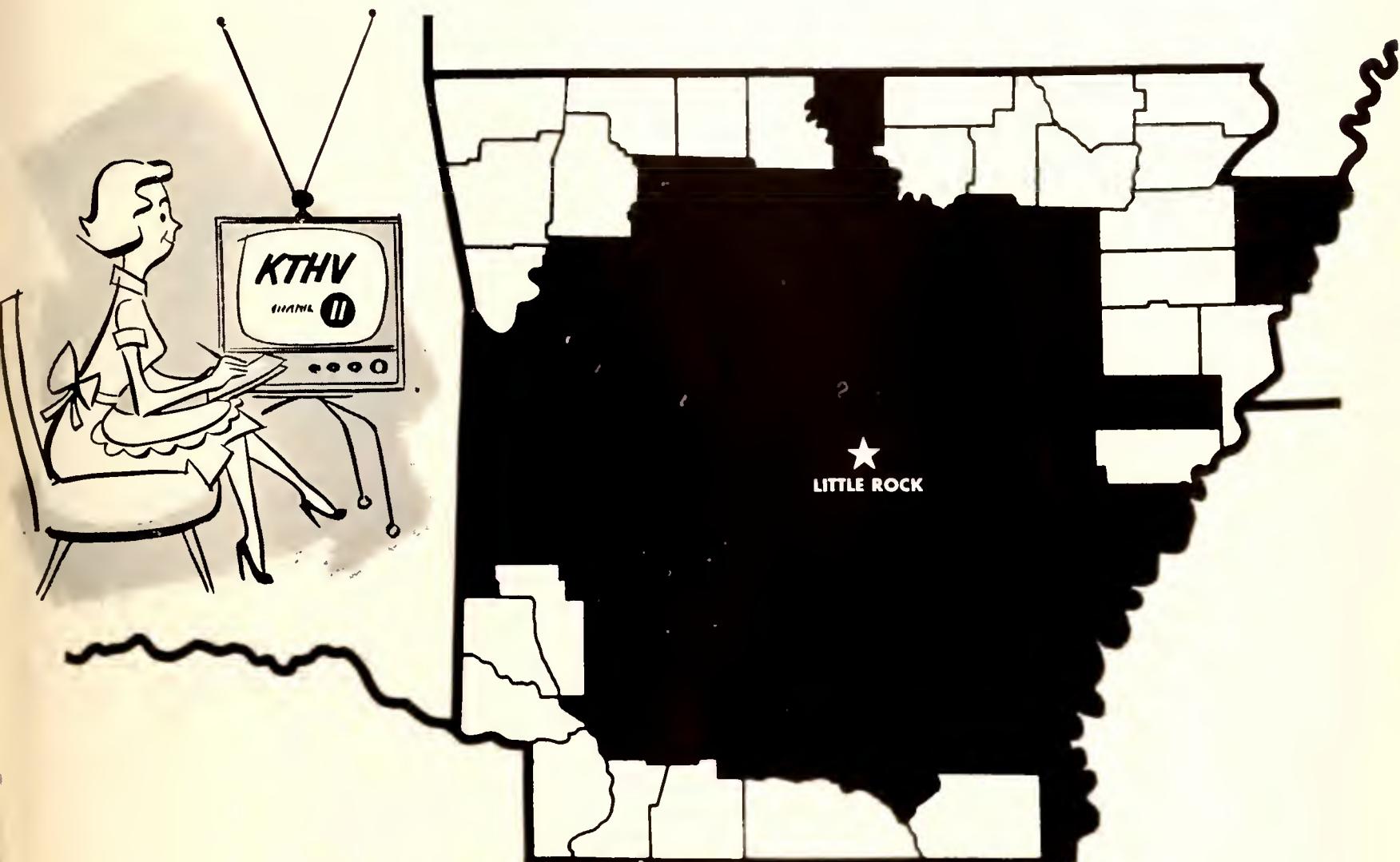
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Sponsor Publications Inc.

Most of Arkansas Watches

KTHV Channel 11
LITTLE ROCK

(and we have the MAIL to prove it!)



KTHV gets viewing response from most of Arkansas — 47 counties to be exact! Take a good look at the mail map above. Notice that KTHV penetrates to all six surrounding states — and actually pulls mail from viewers in Mississippi, Missouri, Oklahoma and Texas.

With 316,000 watts on Channel 11 and with tallest antenna in the Central South (1756' above average terrain) KTHV sells most of Arkansas.

Your Branham man has all the *big* KTHV facts. Ask him!



316,000 Watts Channel

Henry Clay, Executive Vice President
B. G. Robertson, General Manager



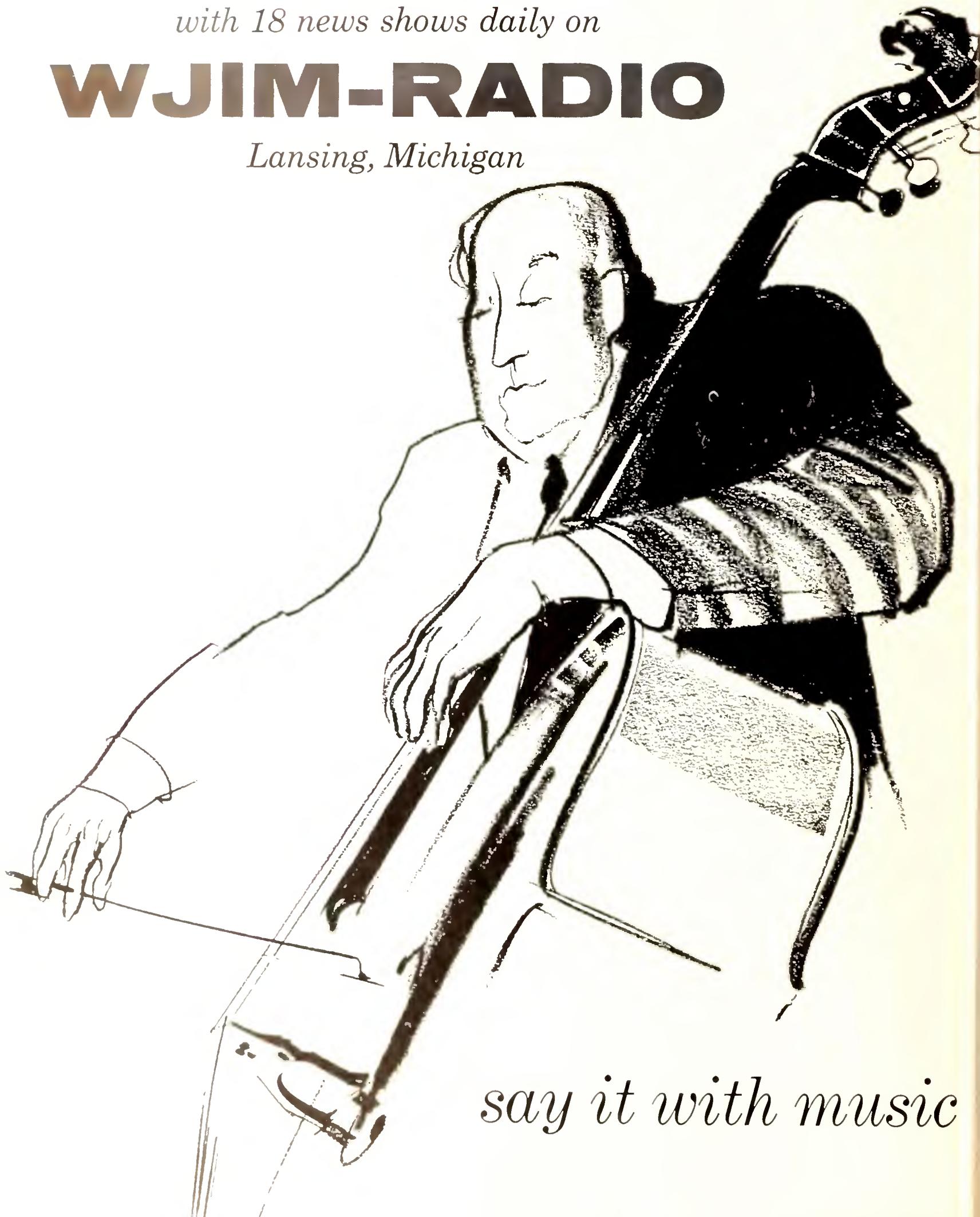
AFFILIATED WITH KTHS, LITTLE ROCK AND KWKH, SHREVEPORT

Now, 18 hours of

with 18 news shows daily on

WJIM-RADIO

Lansing, Michigan



say it with music

NEWSMAKER of the week

James Ellis: prefers sales to surveys

The IBM machine that can do the thinking for a man like James H. S. Ellis, president of the Kudner Agency, hasn't been built. "All the surveys and research in the world," he told the 1956 Eastern Annual conference of 4A's this week in New York, "can't do your thinking for you."

Ellis, rugged 63-year-old individualist of rough-and-tumble Madison Avenue whose advertising career antedates the first World War, places a great deal more store in creativity than in technology or statistics. "Back in the early days of the century—when many great campaigns were written," he told the 4A's workshoppers, "nobody had to plow through readership reports, much less listener reports—since radio and tv were far in the future. Nobody in an advertising conference pontificated about observation or noting—identification or recall—or motivation."

If this sounds like heresy in an era of surveys and ratings, it should be remembered that Ellis was writing successful, selling copy when research was a small, thin voice in the wilderness. Like the early fliers who had no instruments, ad writers of Ellis' day "flew by the seat of their pants."

This does not mean that Ellis belittles the value of advertising studies. The Kudner Agency, which Ellis has headed since 1914, has a highly-prized research department headed by Dick Werner. To supplement it, they frequently buy research outside.

The gift decanter of liquor you give or get this Christmas probably was influenced in design by a Kudner study. In 1954, National Distillers, a Kudner account, wanted a decanter design that would be a clean break from the banjo bottles then in vogue. Ellis's agency surveyed not only consumers and dealers, but glassware buyers who ranged from Gimbel's to Tiffany's. They winnowed down a field of 1,000 possible designs to one. That year, demand for Old Grandad was so great, that National Distillers was forced to hire planes to supply some markets.

Ellis was only too pleased to rely on research in the packaging area. But when it came to writing the ad copy for Old Grandad, he said: "All right, now it's time to apply some creative talent."

Creativity has been Ellis' stock in trade since his first ad job with A. W. Shaw Company in Chicago where he came to work after graduating from University of Chicago in 1917, and which he left to serve with the A.E.F. In 1928, he became copy chief for Erwin Wasey, and was one of the late Arthur Kudner's original group when he formed his agency in 1935. A pioneer in tv, Ellis helped develop such early formats as *Milton Berle Show*, *Martin Kane*, *The Greatest Story Ever Told* and *The Sid Caesar Review*. For Ellis, research has its uses, but it will never replace the copywriter.

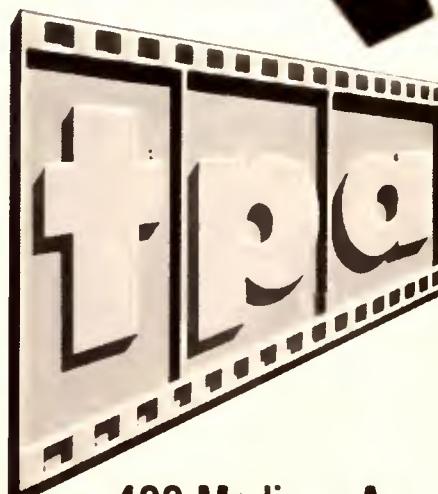


TOP RATING IN CINCINNATI!



the ELLERY QUEEN series starring HUGH MARLOWE

The highest rated syndicated program in Cincinnati,* America's great mystery adventure series outrates \$64,000 Question, Dragnet, Jackie Gleason and other top network favorites! Get the facts for your market.
*24.7 Pulse 9/10/56



488 Madison Ave.
New York 22
PLaza 5-2100

WE CHALLENGE YOU TO MATCH THE

WSTV

*BASED ON NIELSEN

1,045,580 TV HOMES*

in our coverage area . . . **THE STEUBENVILLE-WHEELING AND PITTSBURGH MARKETS**—richest steel and coal area in the world—4,531,600 population, ranking with the nation's 4th largest market—\$7½ billion income—\$4½ billion retail sales.

FREE BONUS OF PITTSBURGH

Our rate is based on our Steubenville-Wheeling coverage, so you get our coverage among 399,810* Allegheny County (Pittsburgh) TV homes absolutely free.



WSTV-TV

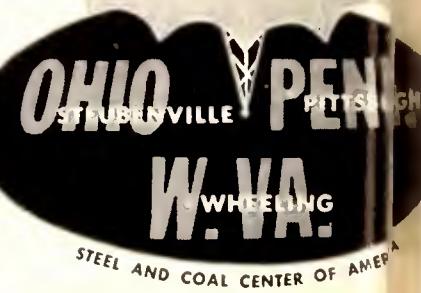
STEUBENVILLE, OHIO

Represented by AVERY-KNODEL

CBS-ABC-CHANNEL 9 230,500 WATTS

HIGHEST TOWER IN TRI-STATE AREA

WSTV-TV



Gen'l Mgr. John E. Miller W-TV-TV 16 Steubenville, Ohio, AT&T 2-6265 • Nat'l Sls. Mgr. Rod Gibson, 720 Fifth Ave., N.Y. 17, N.Y. JUDSON 6-5536

ADVERTISING VALUE YOU GET ON

W-TV

COVERAGE SURVEY #2

LOWEST COST PER THOUSAND

| COMPARE | TV. HOMES IN AREA* | COST OF 1 HR. AA TIME | COST OF 1 MIN. AA TIME | WEEKLY COVERAGE |
|--------------------|-----------------------|--------------------------|---------------------------|--------------------|
| WSTV-TV | 1,045,580 | \$500 | \$100 | 552,870 |
| Sta. B, Wheeling | 424,510 | 500 | 100 | 226,350 |
| Sta. C, Pittsburgh | 1,218,110 | 2,000 | 500 | 971,790 |

PHONE, WIRE OR MAIL COUPON FOR DETAILS TODAY

MR. JOHN J. LAUX, GEN'L MGR. WSTV-TV, STEUBENVILLE, OHIO

B

Please have your representative call.
 I'd like to see your new color film, "How to Make Money in the Steel Market."
 Send me a free copy of your "Index of Advertising Effectiveness."
 How can I get your DIRECTORY OF STORES, BUYERS, WHOLESALERS, ETC.?
 Send me your list of merchandising services.

NAME _____ TITLE _____

COMPANY _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

PLUS

- Your own "Index of Advertising Effectiveness" — prepared by Richard Manville Research
- Complete directory of stores, buyers, wholesalers in WSTV-TV coverage area
- Comprehensive merchandising service — tailored to your needs

It Takes the

**RIGHT
two!**



And you get the *right* two when you buy WFBG-TV, Altoona, in combination with Pittsburgh. 76,701 *more* TV homes than with any other station combination in the area. Less waste, less duplication, more mileage for your TV dollar. Proof: ARB, March 1956 Coverage Study—the most thorough coverage study ever made in the industry.

THE ONLY BASIC CBS-TV STATION SERVING THE AREA



WFBG-TV
ALTOONA, PENNSYLVANIA



Channel 10
ABC-TV • NBC-TV

Represented by BLAIR-TV

operated by Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. / WNBF-AM • FM • TV, Binghamton, N. Y.

WHOB-AM, Harrisburg, Pa. / WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven, Conn.

National Sales Office, 270 Park Avenue, New York 17, New York

SPONSOR-SCOPE

1 DECEMBER
Copyright 1956
SPONSOR PUBLICATIONS INC.

Already trembling over the bumpy progress of a disappointing tv show season, **Madison Avenue** this week took a real emotional dive after the sudden cancellation of **Walter Winchell (NBC)** by **Old Gold and Toni**.

It wasn't so much that the show was yanked — for "folding" is a familiar experience in show business. Nor the fact that it was Winchell — other old and famous names have been taken off a marquee before. Rather, it was the abrupt, razor-like slicing of an expensive variety show — "as stupefying," said one observer, "as tearing down the Empire State Bldg. because the owner didn't like the first 20 floors."

As a result, there's been the expected screaming about the unfairness of ratings and the flabbiness of agencies in not standing up to a client's sudden impulses. But to the longer-range analysts it reemphasized the importance of finding an answer to this season's big question: Who really is responsible for a show?

The situation adds up like this:

Item 1: Few agency executives polled by SPONSOR-SCOPE think that Ben Duffy's call for broader agency participation in production is the complete answer to their show problems (see SPONSOR 24 November page 5).

Most of them feel that a more trusting attitude of the client toward his agency would be better. As one adman phrased it: "If your services as an agency are so poor that clients judge you by the failure or success of a single tv show, you ought to close up shop."

Another says: "You're always vulnerable as long as a client exercises editorial control — when he's in a position to call you up and say, 'I didn't think much of the program last night; get busy and do something about it'. Imagine talking that way to **Life Magazine**!"

Item 2: A change in term-buying is a real possibility as a result of this season's wobbles.

That would mean getting back to the flexible arrangements that prevailed in radio — **13-week periods, not the 52-week commitments now prevalent in tv**.

However, it doesn't necessarily follow that cost-conscious buyers automatically will turn to more film, too. As a matter of fact, agency men who have been scouting film circles for next year's properties report a disturbing dearth of worthwhile new material.

Big centers of interest at the moment are CBS' pilot on **Perry Mason**; the proposed **Frank Sinatra** show; CBS' Saturday night **Big Record**; and the shows being cooked up for NBC by **Jess Oppenheimer**, former Desilu-ite.

Item 3: Pat Weaver's magazine concept for tv has suddenly come in for some warm reassessment among top management thinkers.

They feel such a package might be a likely solution to the problem of programing risks, but with this important proviso: **that the networks sell the package on the basis of circulation delivered**. (Leaving open, of course, the question of how you measure circulation.)

Frank Sinatra's coming to tv on a regular schedule and ABC's got him.

The deal with Sinatra, which indicates that Leonard Goldenson really is out to stud his network with big marquee names and products, covers 44 half-hour filmed shows and occasional 90-minute live "specials."

ABC doesn't say what it's guaranteeing Sinatra for the 1957-58 season. But when the

singer-actor's agent William Morris—was negotiating with NBC in his behalf the basic conditions were:

Enough money to guarantee Sinatra \$1-million a year for three years (see SPONSOR Hears, 24 November, page 76).

Goldenson's apparent goal: establishing ABC TV as at least No. 2 network in the ratings scramble.

ABC TV also is gearing itself to compete for daytime business.

The network's first step in that direction has been the hiring of **Daniel Melnick**, former CBS TV producer, for the newly-created job of manager of ABC TV program development.

Melnick's initial assignment is to work up a live daytime schedule. Heretofore ABC TV hasn't carried any live programing during week days.

The network probably will start off by replacing Film Festival with a strip of live shows.

Sellers who think that media buyers practice their art by holding a wet index finger up to the wind got a lesson in the facts of life at the Four A's eastern conference in New York this week. Here's what happened:

The media heads of four major agencies were given a hypothetical planning problem in advance of the sessions. During that interim they were supposed to work out recommendations such as they would make in reality (the hypothetical budget involved \$750,000).

• All four independently turned up with approximately the same recommendations.

• All favored spot as the primary medium—three voting for radio, one for tv.

• All had about the same reasoning: that spot is flexible, economical, and easiest to manage during seasonal sales fluctuations.

These results understandably led **James J. McCaffrey, Jr.** (Ogilvy, Benson & Mather), who presided over the session, to conclude that (1) advertising agencies have established procedures in selecting media, and (2) the techniques are pretty scientific—as evidenced by the unanimity of thinking on the part of four participants. The latter were:

E. L. Deckinger, v.p. in charge of media strategy for Grey; **Arthur A. Porter**, v.p. and executive media director of J. Walter Thompson; **Lee M. Rich**, v.p. and associate media director of Benton & Bowles; and **Leo Bogart**, director of account research services for McCann-Erickson.

The "tight money market"—encouraged by the Administration to put a damper on loans and thus hold down inflation—may drive up the prices of tv films produced by independent packagers.

As loan money becomes scarcer, the independent has to turn to "factors"—whose interest rates range from 18% to 24%, as compared to the 6% charged by banks and insurance companies.

In all, the situation can give a decided edge to the major Hollywood studios in their competition for the tv film trade. For unlike the independents, their tv subsidiaries can trade on the general credit of the parent companies, which, naturally, is enormous.

Filter-tip cigarettes—lavish spenders on spot this fall—should account for about 30% of all domestic brand sales this year.

This is the estimate of Harry Mace Wooten, the consultant who annually compiles sales of the various brands.

Wooten, who will issue his 1956 figures at the end of January, expects to find what he terms the "competitive fabric of the industry" more scrambled than ever as a result of the wide swing of the tobacco companies to filter tips.

Meanwhile industry sources rate the filter tips as follows:

- **Winston**, No. 1.
- **Viceroy** and **L & M** in a virtual tie for second place.
- **Marlboro**, fourth and doing about half of Winston.
- **Kent**, fifth.

Quiz shows, like westerns, are pretty much the standouts in this season's new tv programming.

Not a single one of the newcomers is under sponsor tension.

In fact, one of this year's entries—Twenty-One—seems headed for a very solid career. Meantime, the older giveaways—like the \$64,000 Question and \$64,000 Challenge—are holding a normal level for this show type.

The quiz family, in terms of audience averages, is within nodding distance of any other category of half-hour program on nighttime tv.

Here's how the half-hour categories average up, according to Nielsen's report for the two weeks ending 20 October:

Quiz shows, 23.4; half-hour variety, 18.4; general drama, 24.1; suspense drama, 25.1; westerns, 25.7; situation comedy, 24.5.

Quiz program costs range between \$21,000 and \$33,000 gross, with an average of about \$25,000. By contrast, the half-hour variety shows this season average \$46,000.



For the first time since its meteoric rise, McCann-Erickson appears to have hit a bump through no fault of its own. The account: Coca-Cola.

There, three major management groups are battling it out. Control lies with interests that have reached the age of retirement but refuse to give up domination of management, policies, etc.

The power struggle has become so complicated that big suppliers and others say nobody knows who's running the business.

Depending on which of three groups emerges on top, McCann-Erickson will keep—or could lose—a whopper—\$15 million—acquired about a year ago.

What puts Coca-Cola pretty much in a class by itself is that practically everybody at top level holds a bottling franchise. In other words, this is a tussle among giants.



Revlon will replace Avon as No. 1 grosser in the cosmetic line field this year, and marketers are citing this as prime evidence of the "demonstration" revolution.

In 1955, Avon did \$68-million. This year Revlon is headed for over \$80-million, Avon around \$78-million.

Avon has been the General Motors of the cosmetic business since about 1935. But note what has happened from the "demonstration" angle that helped put Revlon on top:

While Avon's technique is limited to door-to-door demonstrations, **Revlon can "demonstrate" a new lipstick or skin treatment to 20-million prospects in a single night—via tv, of course.**



The Celler House Antitrust Committee's peek at the discounts the networks have been allowing advertisers may have opened a Pandora's Box for NBC TV in particular.

Some of NBC's discounts went up into the 10's—and they weren't all for daytime business (for which NBC has special incentive plans). Gillette was one of the biggest winners.

As a result, the ad manager for one of the soap monarchs—interested especially in the discounts granted P & G—has obtained a photostat of the Washington data and is having it analyzed for future uses.

And sponsors buying daytime tv in sizeable chunks from NBC now find themselves eligible for substantial discounts.

For example: Kraft just bought three quarter-hours Thursday mornings; the gross is around \$2-million, the discount 30%.



Paramount has several months of research ahead of it before it can make its feature film library available to tv.

Company lawyers are combing over contracts involving films whose sale to tv would require payments to SAG.

Meanwhile Columbia Pictures at its annual stockholders meeting this week in-

dicated it is in the market for tv stations. Columbia's tv experience already is very profitable: \$11-million of its \$91-million gross for the year ending 31 June 1956 came from its subsidiary, Screen Gems.

Moreover, **Columbia is conserving its gold mine.** It has 952 films in its vaults, but will release them to tv at the rate of only 58 a year.

Those two kingpins in the cold remedy field—**Grove Laboratories and Nepera Chemical (Anahist)**—are bowling each other over with clinical reports these days. So now this question comes up: **How will stations react to Grove's campaign on citrus bioflavonoids after the latest blast?**

That one was touched off by Anahist's agency, Ted Bates, which rushed out an advance peek at an article from the American Medical Assn. Journal saying citrus bioflavonoids have "no effect on the course of the common cold."

Promptly Grove countered by claiming that:

(1) The ingredients it uses are favored in reports appearing in another medical journal, and

(2) Nepera (Anahist) had subsidized one of the studies covered in the Journal's article.

As often happens in such hassles, some stations—particularly the network o&o's—take a sharper look at the copy. And many affiliates eye the networks for their cue.

Altogether Grove's ad budget on this campaign is \$2.5-million (of which \$1-million goes to air media). Anahist meantime is spending \$3,250,000, with about 85% of it in spot (Warner-Lambert is due to acquire Nepera).

The continuing upturn in candy sales should be sweet news for the radio-tv industry. **Sweets Co. of America (Tootsie Rolls)** is back again as a fairly hefty network spender (see SPONSOR 24 Nov page 64), and now **Mars Candy** may follow suit. The latter recently has assigned its advertising to Knox Reeves, expects to spend around \$2-million all told.

Spiraling cocoa prices had the candy business—particularly the kids' end of it—in a dither for a long time. But that gloomy period seems to be ending. Sales for the first nine months of this year should be up around 5% over the year before.

American Tobacco and R. J. Reynolds are interested in the round-the-clock five-minute news strip which NBC Radio has made one of the highlights of its new program structure.

So now it's up to the network to deliver a solid block of stations.

At SPONSOR-SCOPE's press time **M. J. Culligan**, v.p. in charge of the network, had obtained endorsement of the new program plan itself from all of NBC Radio's affiliates.

Tv and radio billings for the five leading ad agencies of 1956 will jointly be 25% over what the joint billings were for the five 1955 leaders.

SPONSOR's 8 December issue will carry its annual comprehensive analysis of the top air media agencies.

Meantime here are the SPONSOR-estimated air billings for the five 1956 leaders:

- **Young & Rubicam**, \$82 million.
- **BBDO**, \$80 million.
- **McCann-Erickson**, \$75 million.
- **J. Walter Thompson**, \$70 million.
- **Ted Bates**, \$55 million.

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 49; Spot Buys, page 54; News and Idea Wrap-up, page 58; Washington Week, page 69; SPONSOR Hears, page 72; and Tv and Radio Newsmakers, page 76.

Ratings make
them sign
the first time —

But it takes
results to
make them renew



**Latest
METRO PULSE**

WHB first all day and night. WHB first 360 out of 360 quarter-hours. In and out of home, Mon.-Fri., 6 a.m.-midnight.

**Latest
AREA PULSE**

WHB first all day. WHB first 263 out of 288 quarter-hours. 25 second place $\frac{1}{4}$'s, none lower. Mon.-Sat., 6 a.m.-midnight.

**Latest
AREA NIELSEN**

WHB first all day and night, with 42.7% share of audience. WHB first every time period. Mon.-Sat., 6 a.m.-6 p.m.

**Latest
HOOPER**

WHB first all day with 42.2% of audience. June-Sept., 4 month average Mon.-Fri., 7 a.m.-6 p.m.; Sat. 8 a.m.-6 p.m.

at WHB . . . 87% renewal

87% of WHB's largest billing local accounts in 1955 . . . have renewed in 1956 . . . with several contracts yet to come up for renewal!

Sure, WHB dominates Kansas City on every national survey. Sure, Storz Station programming quality attracts tremendous audiences—which in turn attract advertisers. But it takes *results* to make local advertisers come back for more. And WHB is Kansas City's *results station*. So much so, that WHB has a higher percentage of renewals for both local and national advertisers than any other Kansas City radio station. Talk to the man from Blair, or WHB General Manager, George W. Armstrong.

W H B

10,000 watts—710 kcs. Kansas City, Missouri

The Storz Stations
Today's Radio for Today's Selling

TODD STORZ,
President

WDGY

Minneapolis-St. Paul

W H B

Kansas City

WQAM

Miami

K O W H

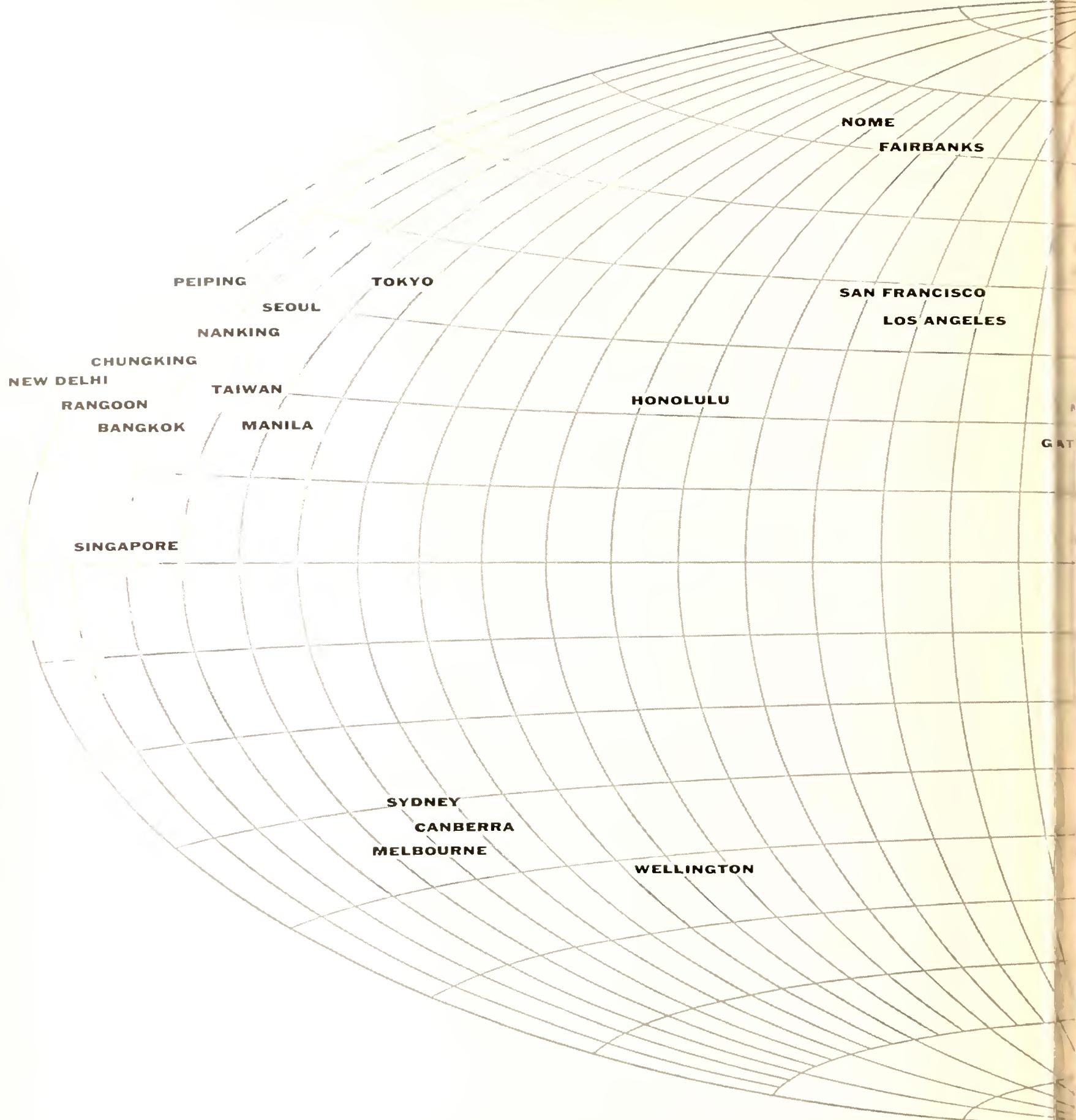
Omaha

WTIX

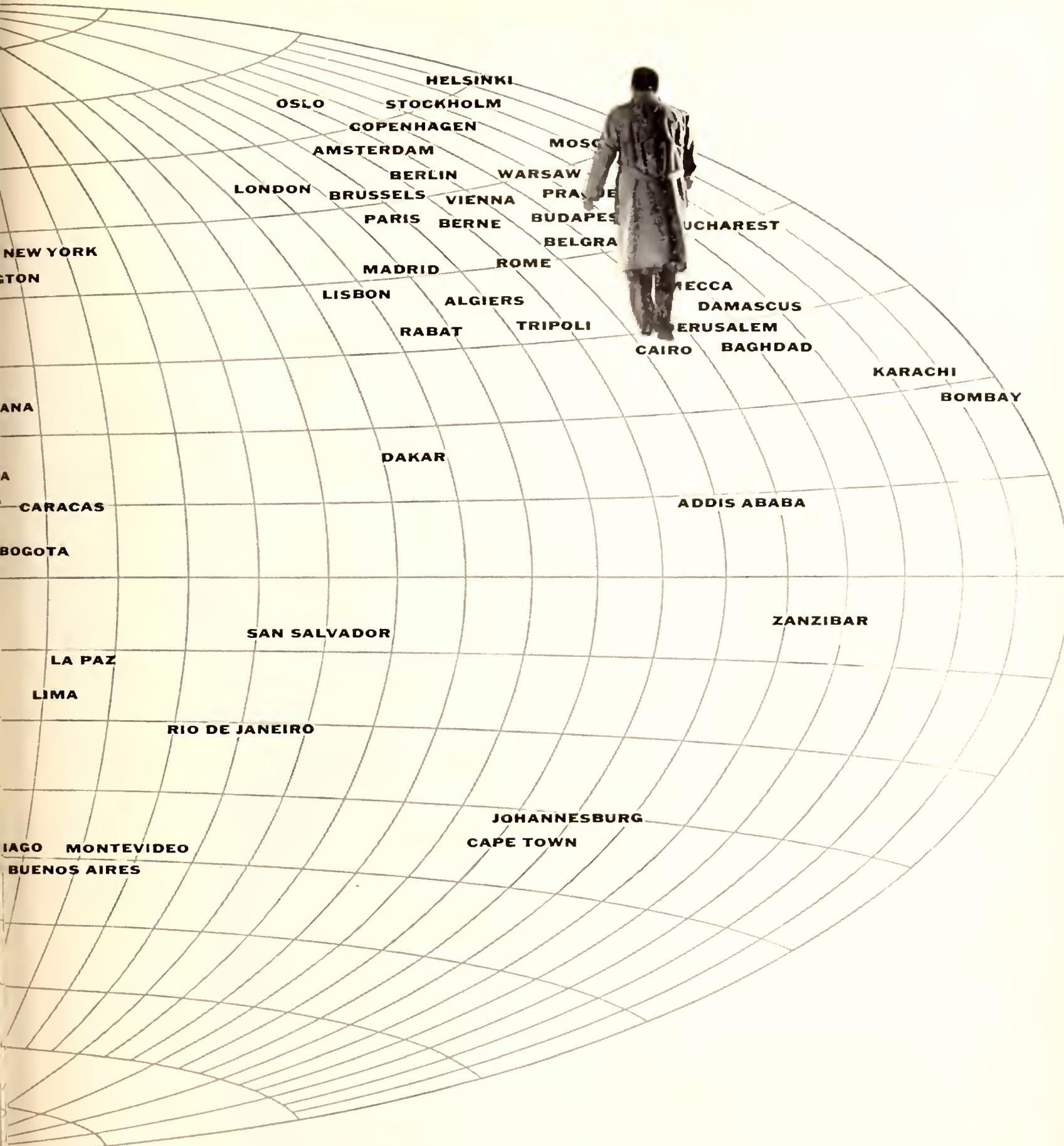
New Orleans

Represented by John Blair & Co.

Represented by Adam Young Inc.



CORRESPONDENT-AT-LARGE! Israeli forces march across the Egyptian border. Tensions in the Middle East, long smoldering, erupt suddenly. In Los Angeles—8,000 miles across the face of the globe—KNXT newsman Clete Roberts, veteran World War II correspondent, prepares for immediate take-off. His assignment: to witness KNXT coverage of the conflict...a unique instance of a *local* television station having its own on-the-scene war correspondent. Just the week before, reporter Roberts, with Grant Holcomb, flew to San Francisco



the arrival of 31 survivors of a mid-Pacific plane ditching...telecast "live" on the morning *Panorama Pacific* show and filmed for showing on other KNXT local programs throughout that day.

all-round reporting of Clete Roberts is but one example of KNXT's unequaled news public service programming, which travels 500 miles—or 8,000—as a matter of routine, provide the finest coverage. And one more reason as well, why KNXT continues Southern California's most-viewed station, month after month after month. **KNXT**

LOWEST COST PER THOUSAND IN COLUMBUS

lowest
cost-per-thousand

in Columbus

WVKO

cost per thousand is
49% lower than its
closest rival.

WVKO

delivers 5.3 average
between 8 and 6. No
ratings below 4.0.
Pulse: June-July '56

WVKO

covers what counts!
800,000 people in half
millivolt contour.
550,000 of them are
in Franklin County . . .
the home county.

WVKO

Columbus, Ohio
*the station with
a personality.*

*Use the slide-rule
and call Forjoe*

Timebuyers at work

Mort Reiner, Product Services, Inc., New York, recently concluded buying time for a Glamorene saturation television campaign. The drive included about 90 markets for four to six weeks, and totaled about \$350,000. In reviewing the buying strategy, Mort has this to say: "Most of our buying is done on a heavy-saturation basis and utilizes the broadcast media in X number of top markets, depending on budget. I feel that this type of campaign has given our clients the best possible results. Generally, we use two or more stations under these circumstances, feeling that the commercials get greater dissemination." However, Reiner says, when a single station has proved in the past that it can produce results, the firm will place all announcements on that outlet. "In markets such as New York, Los Angeles, Philadelphia, we almost always concentrate on a single outlet because of the cost factor." He cites KTTV, Los Angeles, on which he bought a weekly average of 40 one-minute announcements for Glamorene's fall drive. The technique seems to have worked. Reiner feels, since Glamorene will probably double its markets for spring, 1957.



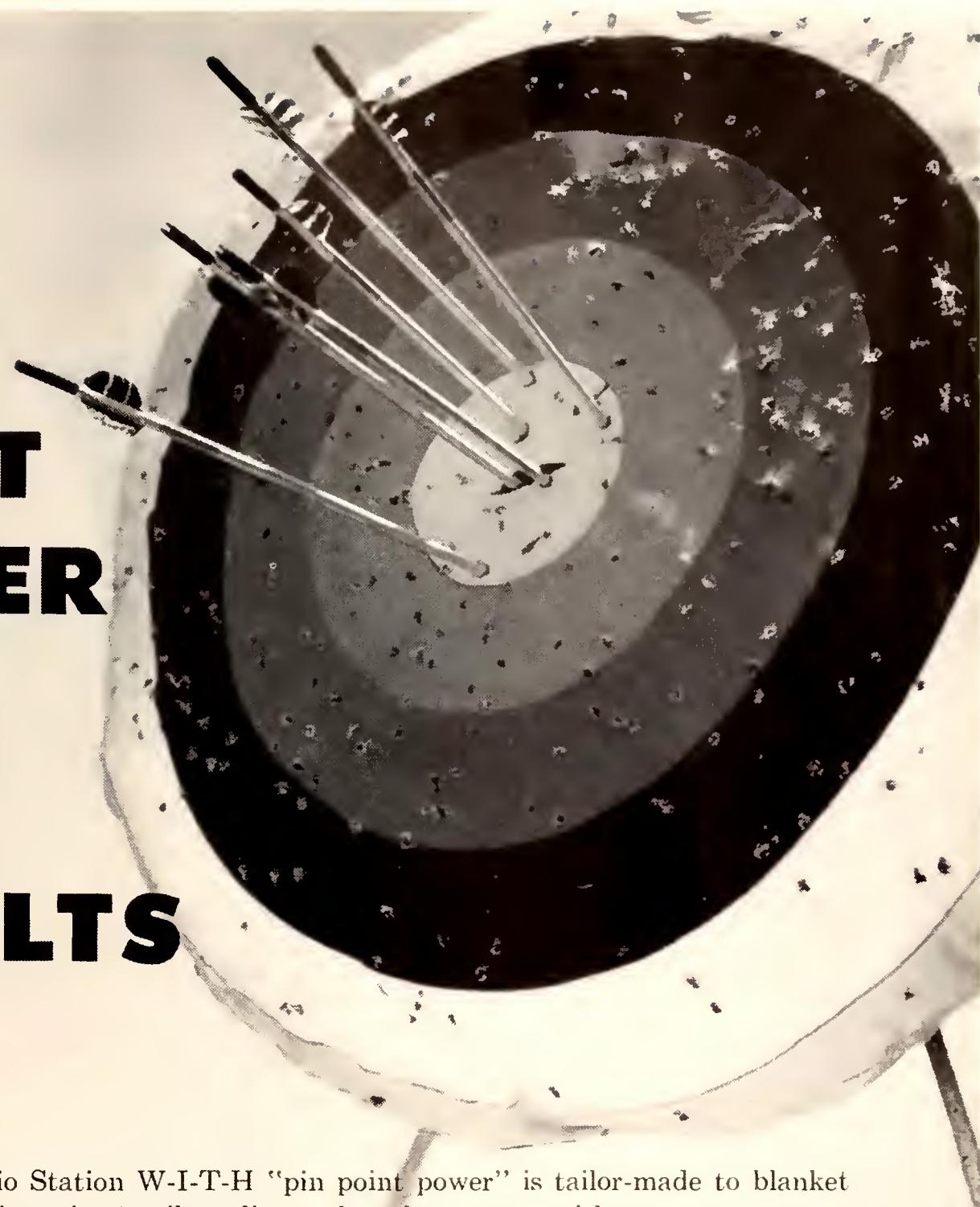
Don Chapman, Benton & Bowles, New York, is firmly convinced that no timebuyer should settle for anything less than those time periods in which he will be able to reach his intended audience. "A buyer should not be dissuaded from buying according to his basic advertising philosophy," says Don. "If he feels that the best

time periods in which he can reach his audience are from 7:00 to 8:00 a.m. and from 4:00 to 6:00 p.m. in radio and in or adjacent to network option time in television — he should settle for nothing short of those periods. They may be the height of seller's-market hours; they may mean more work for the timebuyer. But they may produce best results for the product in question." Chapman is convinced that buys other than those

which have proved or been determined to do the best job for the client are not efficient buys. "Nor can they be rationalized into the realm of efficiency," he says. "By buying smaller segments at other times, unwanted duplication of audience can result. I don't mean to say that the periods I've cited above are the *only* times for which a buyer should aim. But the buyer must pre-determine best buys according to client requirements and stick with them."



PIN POINT POWER GETS BEST RESULTS



Radio Station W-I-T-H "pin point power" is tailor-made to blanket Baltimore's 15-mile radius at low, low rates with *no waste coverage*. W-I-T-H reaches 74%* of all Baltimore homes every week—delivers more listeners per dollar than any competitor. That's why we have twice as many advertisers as any competitor. That's why we're sure to hit the sales "bull's-eye" for you, too.

*Cumulative Pulse Audience Survey

**Buy W-I-T-H
CONFIDENCE**

Tom Tinsley
President

R. C. Embry
Vice Pres.

National Representatives: **Select Station Representatives** in New York, Philadelphia, Baltimore, Washington.
Forjoe & Co. in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta.

Sponsor backstage

Showmanship in super markets

When Hal Davis leaves Kenyon & Eckhardt, Inc. to take over as vice president in charge of radio and television for the Grey Advertising Agency, Inc. in the near future he will be leaving K & E with one of the finest promotion patterns ever developed in the advertising business. Hal, of course, was v.p. in charge of promotion at K & E, and was largely responsible in 1950 for setting up the merchandising and promotion personal appearance tours of Ed Sullivan and Mercury.



NBC brass has fretted and fussed for years to try to knock off the newspaperman-showman in the Sunday night 8 to 9 hour, and has indeed stacked some pretty respectable talent up against him. But up to and including the current *Steve Allen Show* they have not made too much of a dent in Mr. Sullivan's Nielsens.

There is no doubt in my mind that at least part of this is due to the technique of "merchandising" tv personalities, which Davis kicked off with Ed in 1950. Since that time Sullivan has visited over 100 Mercury markets with populations totalling more than 30 million people. Almost literally the columnist has said hello in person to that many actual and potential viewers of his *Ed Sullivan Show*.

This is surely to enhance the believability and pulling-power of high-cost television advertising.

"Tv personality as a living breathing person"

At K & E Davis has followed the same technique with Julia Meade and Vaughn Monroe. They have visited various cities throughout the nation and been introduced to tens of thousands of the people who listen to and see them on tv. In every instance, the stars shake hands with their fans, talk to them, in some instances sing to them, sign autographs, give out photographs and in general impart the feeling that the audience really "knows" the tv personality as a living, breathing person.

This kind of a local saturation job increases the star's tv acceptability many thousandfold. And injected into the sponsor's message is an element of credibility that goes beyond mere words and demonstrations. Additional entertainment values accrue to the tv shows because people always enjoy seeing and comparing the living image with the one that appears on the tv screen. In short, the star becomes a real star salesman.

Equally important is the fact that the star is on hand, at the same time, to meet with and talk to distributors and dealers, and to drive home the impression of tremendous excitement generated by the star's local appearances. When he visits a market the star appears publicly in person, on local tv, in newsreels, on the local radio and in the public press. In all these media, he is giving powerful local support to the sponsor's national advertising and, actually moving merchandise. Obviously every friend the tv star makes for



How well do you know the Boston market?

As any native can tell you, there's a lot to be seen in and around Boston. If you're familiar with the land of the cod, you may recognize quite a few of the photographs above.

- A. WEEI's Priscilla Fortescue interviewing singer Julius La Rosa.
- B. Warehouse in New Bedford.
- C. Old church in Attleboro.
- D. Second Millennium idol at the Boston Museum of Fine Arts.
- E. Radiator in Glass Flower Room at Harvard University.
- F. Lighthouse and breakwater in East Gloucester, Massachusetts.
- G. Photograph of an electrical discharge, made at the Massachusetts Institute of Technology.

H. Chinese Merchants National Bank, Stuart Street, Boston.

I. Trademark of the Davis Brothers Fisheries, Gloucester.

J. Three dimensional abstraction, Shoppers' World, Framingham.

K. E. B. Rideout, WEEI's weather expert for the past 30 years.

L. Sculpture on Harvard campus.

Anyone familiar enough with Boston to recognize its landmarks will also recognize this basic truth about the Bostonian himself: he's a tough customer to sell. But once you've won his trust and his confidence, he's likely to be your customer for life. WEEI has already won that trust

for the products it advertises. No one knows the Boston market as WEEI does — especially the buying habits and brand loyalties of the Boston people. When you have something to sell to people in that special Boston market, call CBS Radio Spot Sales or WEEI Radio.

Credits: B, C, F, I, J — Standard Oil Co., N.J.; G — Massachusetts Institute of Technology.

WEEI

Channel 2 Theatre (full length features)



participations or
full sponsorship
available



Monday thru Friday
11:15 P.M.

Beginning Dec. 3



Powerful film packages . . . including distinguished David O. Selznick productions.



High quality films . . . such as "The Farmer's Daughter," "Intermezzo," "The Paradine Case," "Since You Went Away," "Notorious," "Portrait of Jenny," "I'll Be Seeing You," "The Spiral Staircase," "A Bill of Divorcement."



Famous stars . . . Alec Guinness, David Niven, Jean Simmons, Joseph Cotten, Ingrid Bergman, Ray Milland, Audrey Hepburn, Leslie Howard, Vivien Leigh, Lawrence Olivier, Deborah Kerr, Claudette Colbert, Stewart Granger.



SUNPAPERS TELEVISION, BALTIMORE, MD.

TELEVISION AFFILIATE OF THE
COLUMBIA BROADCASTING SYSTEM

Represented by THE KATZ AGENCY, Inc.
New York, Detroit, Kansas City, San Francisco,
Chicago, Atlanta, Dallas, Los Angeles

himself in the field is also a friend for the manufacturer he represents.

An important phase of the promotion, of course, is to be sure the television personalities are closely identified in their public appearances with the sponsor's products. Vaughn Monroe, for example, is introduced everywhere as "The Voice of RCA."

Wherever possible it is desirable to tie in the visits of the tv personalities with important local events to assure greater news coverage. In a majority of cities, Monroe's personal appearance tours coincide with his scheduled entertainment engagements. This enhances his news value with local disk jockeys. It also opens the door for a flood of newspapers, magazine, tv and radio interviews. Thus Monroe himself benefits additionally because local department stores, and RCA dealers will advertise Monroe's engagements as a singer in his own behalf in addition to his scheduled appearances for RCA.

Like Sullivan, Monroe's personal appearances have been a hit from the start. Since his first field promotion trip for RCA in September 1954, Vaughn personally has autographed more than 100,000 photos on the spot. He has appeared in person before hundreds of thousands of persons. His name and photograph have been seen in print by millions, millions more have seen him on local tv and heard him on local radio. And always, he is identified as "The Voice of RCA."

Monroe sells himself to sell his product

During one brief tour, he may sing for a women's fashion show, clown it up with high school cheerleaders, make serious pleas in behalf of charity or make a free-wheeling sales pitch in an RCA display room or the record department of a department store.

Monroe has also won countless friends on his many visits to children's and veterans' hospitals. On these visits, Vaughn talks with as many patients as possible, sings the songs they like best to hear and before leaving, gives to each hospital an RCA tv or radio set.

Monroe, too, has spread the word of RCA products in talks before civic groups. In these speeches—illustrated with sound films—Monroe takes the viewer behind the scenes to show him how RCA commercials are produced. The sequence begins with the creative work at K & E and carries on to the finished commercials as Monroe delivers it on tv.

RCA Victor's officials agree unanimously, that Monroe's goodwill tours give them an added "plus" for their tv-radio advertising dollars both with the public which buys the products and with the distributors and dealers who sell them.

Of course merchandising via personalities is not a K & E or Hal Davis exclusive. Nor is it restricted to the network level. In the tv film syndication field, for example, such stars as Eddy Arnold have gone out to "merchandise" their sponsors' products. And on a local radio level WCBS here in New York recently got one of the biggest personality merchandising "breaks" of all. The station's Jim Lowe, who does two strip shows a week, plus a Saturday afternoon four-hour session, had one of the biggest records in the country, a Dot disk, which sold well over a million copies. He was doing major guest shots on the *Walter Winchell Show*, the *Steve Allen Show* and many others, and still doing supermarket merchandising appearances for his WCBS sponsors.



in Kansas City

instead of blue-sky
claims of audience



get down-to-earth
proof* of audience

K C M O - T V

*More quarter-hour firsts, according to
PULSE (August), ARB (July) and NIEL-
SEN (July) than any other station in the
Greater Kansas City area.



Joe Hartenbower, General Mgr.
Sid Tremble, Commercial Mgr.

KCMO-TV...One of Meredith's Big 4...All-Family Stations

KANSAS CITY

K
C
M
O
RADIO
810 kc.
CBS

K
C
M
O
TV
Channel 5
CBS

SYRACUSE

W
H
E
N
RADIO
620 kc.
CBS

PHOENIX

K
P
H
N
RADIO
910 kc.
ABC

OMAHA

W
W
O
O
RADIO
590 kc.
CBS

Represented by KATZ AGENCY INC

JOHN BLAIR & CO BLAIR TV INC

MEREDITH Radio and Television **STATIONS**
affiliated with **Better Homes and Gardens** and **Successful Farming** magazines

TIME BUYERS and
AD MANAGERS. . . .

here is your chance to

SAVE!

- The Negro buying power in KANV-land has INCREASED!
- The selling power of KANV has INCREASED!
- Surveys prove KANV's popularity has INCREASED!
- KANV personnel, promotion and programming costs have INCREASED 30%.

NOW KANV finds it necessary to announce a

RATE INCREASE!

Effective Dec. 26, 1956

**BUT . . . YOU CAN
STILL BUY AT THE
OLD RATE
. . . and SAVE!**

IF your contract is received and accepted on or before

DEC. 25, 1956

All contracts accepted by KANV on or before this date will be protected at the present rates for ONE YEAR. All contracts received after this date will be accepted only on the new rate.

HURRY and call our National Representative in your area. See new rates in SRDS, effective December 26, 1956.

KANV 1050 Kc.
250 Watts
DAYTIME
SHREVEPORT, LOUISIANA

49th and Madison

Scientific media selection

I really enjoyed reading "How close are we to scientific media selection" in your 10 November issue.

One of the most serious problems seems to be a definition of a reader, a viewer and a listener. Since a television spot usually costs somewhere near five times as much as a radio spot, how does one determine if it is five-times, eight times or only twice as effective? On the other hand, one television spot may reach as many people as one large newspaper ad may reach "noters" and yet the newspaper ad might cost six times what the tv spot costs. How many people who were "exposed" to the tv commercial actually saw it and were influenced by it, and how do you compare them to "noters" of a printed ad?

I don't know the answers to these questions, but I have certainly spent a lot of time trying to find out! Evidently many people have because we seem to be making at least some inter-media comparisons. However, I feel that any progress we might make will merely narrow the field in which our good judgement can operate.

Certainly articles such as yours should be provocative and should make more clients and agencies aware of the serious problem that confronts us today.

George Anthony, media director,
Stromberger, LaVene, McKenzie,
Los Angeles

WMBR-TV is 7-year veteran

In a story on page 63 of SPONSOR's 3 November issue, reference is made to the fact that WMBR-TV is a new station. By way of correction I would like to advise that we went on the air 16 October 1949. We are the second oldest station in Florida.

We like your new format, by the way, and think you are doing a great job with SPONSOR.

Ken McChire, promotion manager
WMBR-TV, Jacksonville

The weekly SPONSOR

Congratulations on your new news-weekly magazine! Seems incredible that now I can have SPONSOR every week—don't have to wait 13 days for the next copy, all because you're willing to work twice as hard as you did before.

Thanks for that.

Larry Deckinger
Grey Advertising, New York

Now, you are in your 10th year. I congratulate you on the fine progress that you have made with SPONSOR. Among other things that I like in SPONSOR is your attitude toward radio. You seem to be fair with it and as long as magazines like yours work with radio, I am sure that it will continue to be the medium for the masses.

James R. Curtis, president,
KFRO, Longview, Texas

Congratulations on your extraordinary growth—a growth so successful that you go from a monthly to a semi-monthly to a weekly in the relatively short period since the war.

I hope it works out very, very well for you.

Philip Salisbury, editor & publisher,
Sales Management, New York

As one who raised a small question mark when I was asked what I thought about SPONSOR going weekly, please let me compliment you on the new SPONSOR. I had a chance to read the 3 November issue thoroughly and I think you are off to a fine start. Best wishes for a big success.

Harold Essex, vp, general manager, WSJS, Winston-Salem

You look so pretty in your new dress!

The other one was a little old fashioned. Now the Hattie Carnegie look makes SPONSOR not only a very instructive magazine but esthetically satisfying too.

More power to you!

Joseph Katz, chairman of the board,
The Joseph Katz Co., Baltimore

Congratulations on your 10th Anniversary issue heralding the beginning of SPONSOR's weekly publication!

The format is excellent. The layout is splendid and even more readable.

It's value as a "use magazine" is unquestioned.

J. W. Woodruff, Jr., *pres. & gen. mgr.*
WRBL-TV, Columbus, Georgia

Ever since its founding 10 years ago, I've held SPONSOR in high esteem. Now that you have gone weekly, I am even more amazed that you and your staff can publish such a fine journal of news and articles about our industry with such a high degree of consistency.

Congratulations on your past decade of service and best of luck for many more decades to come.

Paul Godofsky, *president,*
WHLI, Hempstead, L. I.

Your bright new format is as sparkling as the media you have served so well during your first 10 years.

Your how-to-do-it, how-to-use-it approach is mighty valuable for us in the broadcasting business—and mighty practical too for the advertiser who wants to get maximum return for his advertising dollar.

Keep up the good work, we're looking for even greater things from SPONSOR during the next 10 years.

John F. Hurlbut, *mgr tv sls. & prom.,*
Peters, Griffin, Woodward, New York

Back-to-school promotion gets results

Here's a story your promotion-minded readers should find interesting.

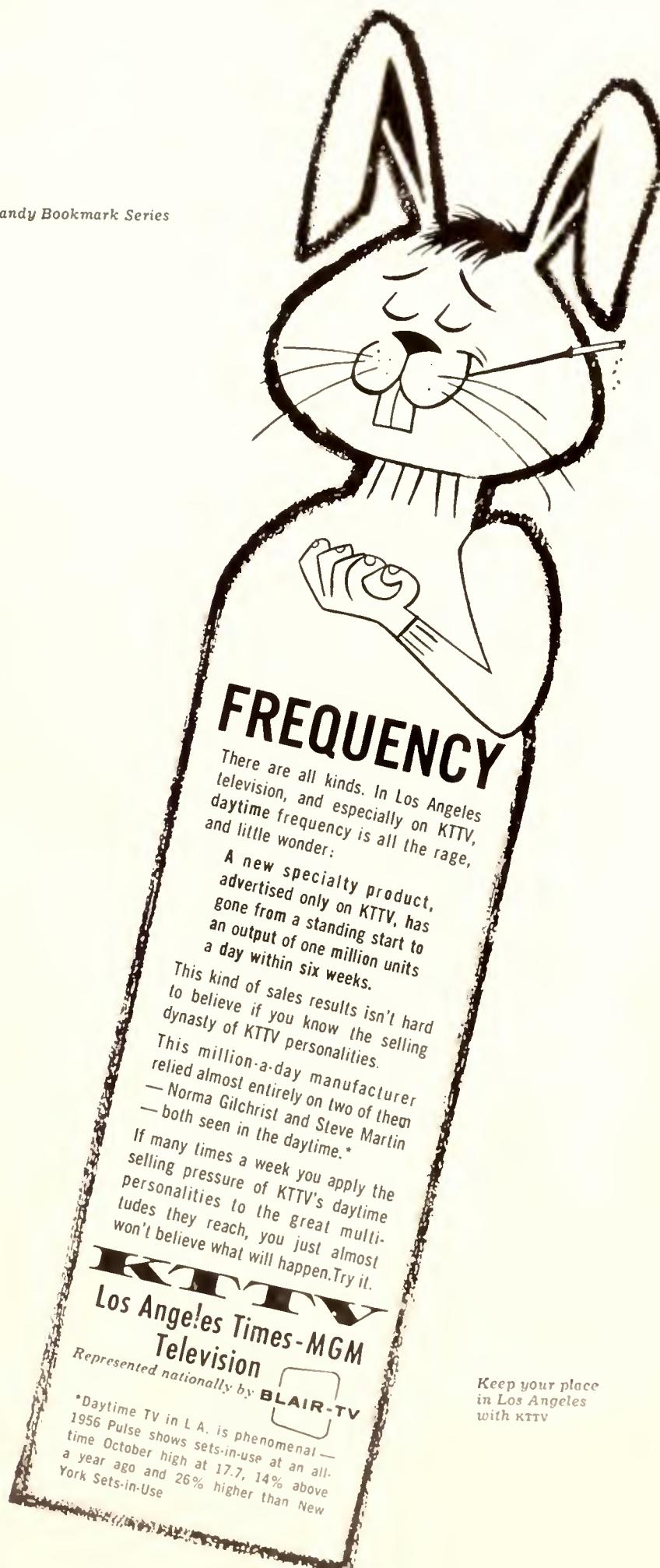
August 31st of this year found KBKW, Aberdeen, Wash., faced with a promotion of dual purpose. First, after a pleasant affiliation with ABC since 1952, we decided to become independent with a heavy accent on music and news. Second, August marked the station's seventh birthday.

It is relatively easy for a retailer to announce a birthday by an anniversary sale, but how about a radio station? Simple—we gave a free "back-to-school" dance to the teenagers of Grays Harbor county.

The venture was so successful that a "back to school" party is now to be a definite part of the local activities.

Dale Gunderson, *program director,*
KBKW, Aberdeen, Wash.

Handy Bookmark Series



WH-A-A-T? YOU HAVEN'T HEARD?

... why it's all over Madison Avenue!



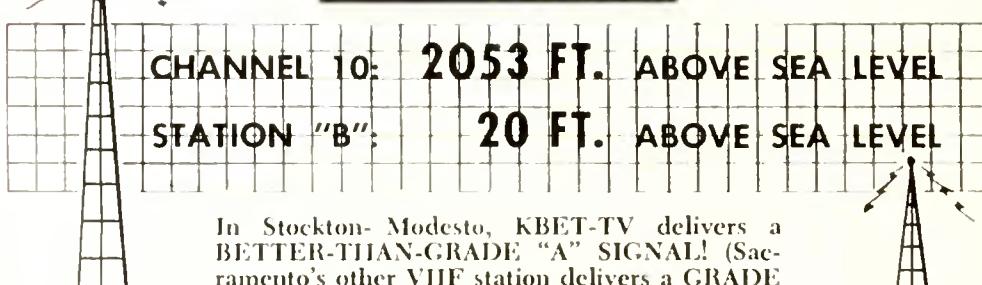
IN California's GREAT CENTRAL VALLEY
ONLY "10" gives you
TWO - FOR - ONE !

SACRAMENTO

plus **STOCKTON-MODESTO**

(TOTAL AREA SET COUNT: 366,550)

AND HERE'S WHY:



In Stockton- Modesto, KBET-TV delivers a BETTER-THAN-GRADE "A" SIGNAL! (Sacramento's other VHF station delivers a GRADE "B" SIGNAL subject to adjacent channel interference.)

You are missing half of the nation's 37th market* if you aren't buying KBET-TV! Only KBET-TV delivers it ALL! Only KBET-TV can offer DOMINANCE in BOTH SACRAMENTO AND THE STOCKTON-MODESTO AREA!

(*as designated by CBS before FCC)

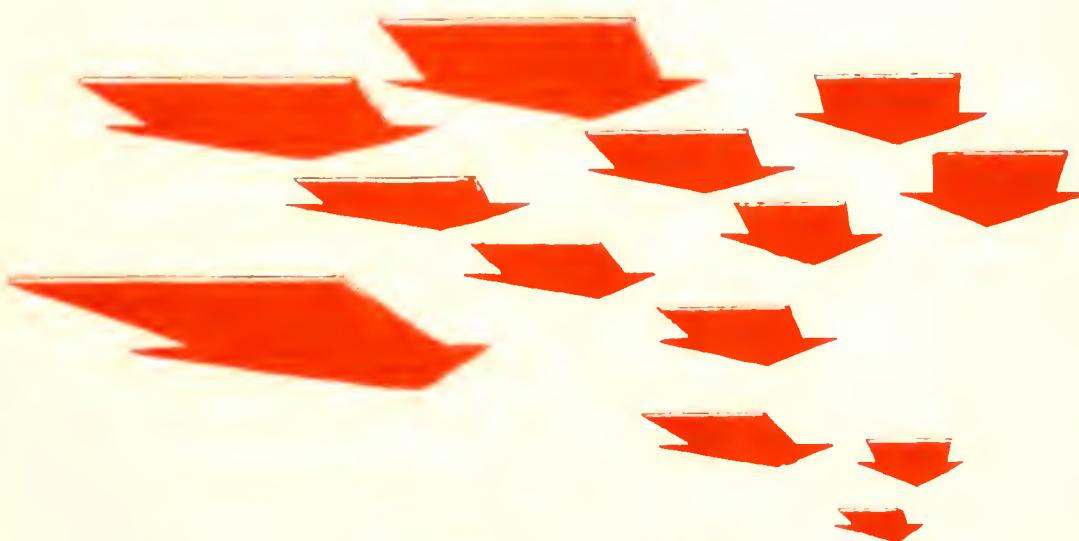
KBET-TV • CHANNEL 10

SACRAMENTO



CALIFORNIA

Call H-R Television, Inc. for Current Avails



THE SUPER AGENCY OF 1966

It will be a fact-oriented organization, performing a myriad of communication services with techniques of social science. One problem: the creative man

By Alfred J. Jaffe

The velocity of change in the advertising business is so rapid these days that revolutions seem to be crowding one another.

With the advertising agencies still trying to digest the effects and implications of the Marketing Revolution (and doing so with varied success), there is already talk of another ideological upheaval.

This could be dubbed the Communications Revolution. Exactly how it will affect the advertising agency nobody is quite sure. The idea is still too new. Its proponents are, in many cases, still savoring the sound of such key words as "problem solving," "fact-orientation," "data processing," "group action" and "group thinking," without

any fundamental change in agency practice that is visible to the naked eye.

Some admen have the suspicion that all this talk is an exercise in semantics and some advertisers wonder whether it isn't a fancy device to justify more fees. While some agencies have undoubtedly oversold their ability to provide a comprehensive marketing or communications function (that is communications with the consumer in the broadest sense), it is just as certain that forces now at work are exerting tremendous pressures on the agency to maximize their efficiency in dealing with the critical problems of distribution ahead. Ten years from now the advertising agency may be a far cry from its current state of development.

What's going to happen to the agency? From talks with advertisers as well as agency executives, SPONSOR pinpoints the following factors as having the greatest effect in remodeling the ad agency:

- Most obvious is the increase in services, a development particularly noticeable in recent years. This will continue, with emphasis in two areas: (1) market research and (2) sales or market development. In expanding its sales development work (which covers retail and wholesale distribution and the headaches of the client's own sales force) the ad agency has roamed from its original function of creating effective advertising. However, the fantastic multiplying of brands and products

**Question of whether tv programming is
a creative or marketing function will probably
be decided in favor of the latter**

and the accompanying difficulty of getting the retailer to accept Brand "A" rather than Brand "B" has made it obvious that (1) there's no sense in advertising if a client can't get distribution and (2) an absolute necessity for getting distribution in the first place is effective (or, at least, heavy) advertising.

Part of these added agency services have been paid for in the past by "new" media, radio and tv. With tv still in a rapid growth phase, agencies will still have some money to expand their non-billable services. As tv's share of advertising levels off, however, agencies will be meeting head on the problem of whether to expand services under the 15% commission or charge extra.

Already the demands of industry for more professional business service have multiplied the fees paid to agencies. And, in one significant case, agency organization has been affected. The case: McCann-Erickson, whose rise is being watched with keen interest by competitors and client alike. McCann's latest affiliate, Market Planning Corp., a management consulting firm specializing in marketing problems, not only represents a new high in added agency service but has caused the hackles to rise on the backs of some old-line management consultants who make no bones about their belief that ad agencies should remain in their own back yards.

It is no secret that McCann's man-

agement group is ever alert for additional opportunities to set up independent, self-supporting affiliates. While it may be too much to say that other agencies will inevitably follow this pattern, it appears clear to many admen that the self-supporting agency affiliate will be showing its face more often.

One estimate of how far the agency has gone beyond its traditional borders comes from McCann's president and boy wonder, Marion Harper, Jr. In a speech before the 1956 annual meeting of the ANA, Harper guessed that "agencies are now a policy-influence factor" (1) in 75% of projects involving product and package design, (2) in 10% of projects involving technical product research, (3) 25% of projects involving sales incentives and sales training, (4) 75% of projects involving premiums, contests and promotion, (5) 35% of projects involving exhibits and displays. Judging by the way the wind is blowing, it can be assumed that those areas where the agency had



McCann-Erickson's Market Planning Corp., management consultant affiliate, represents trend to more services and decentralization. L. to r., Frank Kenyon, Robert Smith, Edgar Nelson, J. Queen

least influence are those where its *growth* in influence will be greatest.

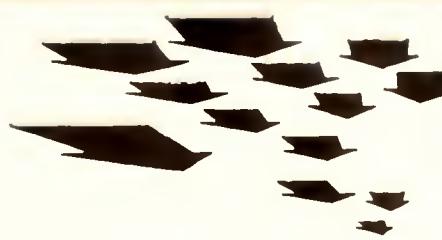
Since the Communications Revolution is in part a distribution revolution with pre-sell needed to move goods in self-service stores and with new brands fighting to get on the shelf in increasing number, tv will play increasingly important part. The big advertisers hardly dare introduce a new package brand without pressuring the supermarket buyers via video. With the U. S. standard of living rising, the pressure for new products will be even greater and the role of tv correspondingly important.

So far as the agency is concerned one aspect of tv's future is still not decided. That is: Will tv programing be considered a marketing function or a creative function? The odds are the marketing man will be the policy-maker and the creative programing man will be one who carries out the policy. Programing men may bristle but this is the trend of the times.

(For previous SPONSOR articles on the subject of the marketing revolution and its effect on ad agency funtions see "The ferment underlying today's shifting of accounts," 28 November 1955; "Is 'marketing' the newest ad agency tool—or cliche?" 12 December 1955; "The psychiatrist and the account executive," 26 December 1955, and "Did high tv budgets force agency revolution?" 9 January 1956.)

• Just as the Marketing Revolution brought the "commercial" man more obviously into agency life, so will the Communications Revolution bring in the social scientist. This has already begun to happen and, in the next decade, psychologists, sociologists, statisticians, research technicians of all kinds, etc., will not only come into the agency in larger numbers but will assume policy-making roles. It is no accident that a social scientist, Dr. Maxwell Ule, was recently put in charge of marketing services at Kenyon & Eckhardt, and that the radio-tv department, commonly considered a "creative" function, is under his supervision.

This professionalization of personnel will become apparent in so-called non-academic jobs, too. Media-buying, for example, will become more professionalized and the demand for highly-trained, competent media buyers will probably be higher than the supply. There is already evidence that this is happening in today's agencies.



This is where agencies are headed

More services than ever will be performed by the agency of the future. Market research, sales development will increase in importance. Independent affiliates will perform some functions

2 Social scientists will invade the agency in growing numbers, will increasingly assume policy-making roles. With professionalizing of most personnel will come shortages in some areas

3 Scientific techniques and facts will play larger role. Data processing machines may be important and market measurement will resemble more and more the feedback functions of automation

4 Creative men will be integrated into group system. The individual star will have no place. Fact-oriented agency will have to find way of supplying proper environment for creative personnel

5 Commission system will probably remain with large superstructure of fees on top. Slowing of tv growth will take away one source of money to pay for added services during next few years

6 Communications problems within agency and between agency and client will call for increasing attention. Agency-client committee system may take over job of integrating agency services

As a matter of fact, some admen feel the growing complexity of advertising techniques may give rise to shortages of qualified personnel in a number of fields. Some agency planners are already anticipating the problem of shorter work weeks and shorter career spans and the effect this will have on the cost of carrying technical personnel. Shorter career spans may come about through longer stretches at school (it takes time to become a Ph.D.) and earlier retirement because of the growing strains of working in the advertising business. In some areas, the burden of training will fall on the agency and this burden is not

inconsiderable. McCann-Erickson estimates it spends \$28,000 per year per executive trainee.

• The social scientist is bringing into the agency not only a new language but a great admiration for facts—or, to be more precise, validated facts. The fact-gatherers and the fact-interpreters will do much to change the atmosphere of the advertising agency.

They will be supplied with an increasing volume of facts. This is already happening with such rapidity that the ability to evaluate the uses of data-processing machines will make an important difference in the agency's ability to answer problems quickly, to answer more problems within a given space of time and to answer new kinds of problems. The time will come when the agency best able to master data-processing techniques will have a considerable jump over its competitor in attracting and holding accounts. At present, the agencies are barely aware of the effect of data processing ma-

(Please turn to page 74)

ARTICLE IN BRIEF
Expanding agency services are creating a Communications Revolution in the advertising business. The tone of the agency in 1966 will be set by social scientists and growing reliance on facts. Television's role in pre-selling brands will become more important



REALEMON DRAMATIZES RADIO TO THE GROCER

Supermarket shelf space is a scarce commodity. That's why every ReaLemon ad dollar has to "make a noise like a hundred."

"Every one of our advertising dollars has to make a noise like a hundred," says Irvin Swartzberg, president of the ReaLemon-Puritan Co. of Chicago, who started a business which today grosses \$15 million a year with an investment of \$200 in 1935.

ReaLemon's formula for getting the biggest bang at the local level, with food brokers, grocers and consumers, is an even blend of radio and merchandising. Merchandising your advertising, and promoting yourself to the food trade, is the most important thing

a good manufacturer can do in today's competitive market, says Swartzberg. "Today, there are so few profit dollars left for the food manufacturer that he's in a very bad shape if he wastes his advertising money."

In the last decade, this privately owned company has invested an average of 80% of its total advertising budget in radio, both network and local. The remaining 20% has been allocated all over the lot to consumer magazines, such as the *Reader's Digest*, to network and spot television, to

newspapers, to homemaking books distributed in food stores.

How much does this add up to for radio? In the past 10 years, ReaLemon has spent between \$5 and \$6 million on the medium, graduating the annual budget upwards so that today the radio allocation is running at the rate of \$1 million annually.

Arthur Lundell, advertising manager of the company, puts it this way: "We've tried almost everything at one time or another, but we always end up with radio!"

Merchandising to the trade and consumers starts before ReaLemon and



Talent cooperates in giving personalized copy, making appearances, posing for publicity shots. Don McNeill and his *Breakfast Club* gang on ABC promoted company's new juice product, Mamba Punch, by writing and introducing an original song, The Middle Age Mamba, and offering sheet music to radio listeners.

Local stations cooperate, often without any direct request from the client, in setting up in-store and window displays of ReaLemon products which they advertise. Every personality is briefed by ReaLemon, often by its president, on quality features, its diversified uses. Station people work with the sponsor's field men in matching type of radio used to local market needs.



The reason: radio sells and it's saleable. It's moved merchandise for ReaLemon and it's been mightily merchandisable to the trade.

How has it sold?

Swartzberg gives radio the major share of the advertising credit for growth of his business on these counts:

(1) Sales of the varied product line have increased 1,000% in the past decade; (2) ReaLemon is available "in every national and local chain, co-op and independent store in the country, from the mammoth super to the corner delicatessen," with 98% distribution in the U. S. and almost that much in Canada; (3) ReaLemon is the undisputed leader in its field, selling more than five times the total of all competitive brands combined; (4) ReaLemon headquarters in a \$1-million Chicago plant, maintaining plants also in California, Florida, Connecticut and New Jersey.

ReaLemon and its agency, Rutledge and Lilienfeld, Chicago, conduct continuing media tests to determine advertising effectiveness. After a single Chicago radio personality introduced ReaFig last year, with the help of

ARTICLE IN BRIEF

ReaLemon-Puritan Co., Chicago, in past 10 years has spent 80% of its budget on radio, network and local. Sales are up 1,000%, distribution is 98%, plant facilities have expanded. Credit goes to radio and to ReaLemon's intensive merchandising to the trade

some newspaper ads, the product gained complete distribution and moved 3,000 cases from one local chain in nine months when the buyer had estimated a maximum sale of only 500 cases in a year. Another time, testing the use of using local radio to support a network buy, ReaLemon scheduled a combination of both in three markets. In each city, sales were up higher than they were in those areas where network alone was used.

The company found quick returns on its investment in radio and merchandising. Its first radio purchase, sponsorship of the *Housewives' Protective League* personality in Chicago, came 10 years ago in the fall, at the end of ReaLemon's big summer sea-

son. Yet "like magic, in no time at all, our product began to move off the shelves. Our dealers were happy, so were we," says ReaLemon's president.

In the past 10 years, the client has maintained its basic combination of local and network radio. In network, it has sponsored Julian Bentley and the news on CBS Radio in 1951, Arthur Godfrey on CBS Radio and Television in 1952, *Queen for a Day* on Mutual in 1953, John Daly on ABC Television in 1954, and the *Breakfast Club* on ABC Radio in 1955.

This past summer, the company racked up a saturation record by sponsoring segments of seven programs on the ABC, CBS and NBC radio networks, gaining the impact of these personality salesmen: Robert Q. Lewis, Don McNeill, Art Linkletter, Jack Bailey, Mary Margaret McBride, Meredith Wilson, Mike Wallace and Virginia Graham. The box score for the summer saturation: 550 cities, 720 stations, 168,000 announcements — all heavily merchandised to the retail food trade by ReaLemon, as well as by the networks and stations.

Locally, this client puts the same

signs even get on air

Mailing pieces plug advertising, go to every food field account, including 4,000 brokers, before advertising drive starts



ble exposure for its media buys is standard. This outsized bill on Chicago's elevated platform cross references the Godfrey with local station and time, picks up testimonial from him. media are used, but radio has been the mainstay for a decade

Tremendous News!

REALEMON
SIGNS UP
DON McNEILL
And His **BREAKFAST CLUB**
ABC NETWORK
353 STATIONS COAST TO COAST

JOHN DALY ABC TELEVISION
44 STATIONS

ARTHUR GODFREY CBS TV.RADIO
NETWORK

13,000,000 COUPONS
in 13,000,000 sacks of Pillsbury Self Flour

NATIONAL MAGAZINES

plus LOCAL SPOT TV.RADIO,
RECIPE BOOKS, TAKE-ONE PADS,
DISPLAYS, NEWSPAPER ADS

BIGGEST SALES CAMPAIGN IN REALEMON HISTORY

Order Now! Cash in on Sales!

REALEMON *continued . . .*

stress on personalities. ReaLemon buys news, homemaking shows, chatter and disk jockey programs. It likes to reach listeners in cars particularly.

President Swartzberg's insistence on a strong merchandising platform as a base for his radio advertising starts with a personal visit to the personalities who will be delivering the ReaLemon commercials. Giving each one "the full treatment on our product and its many uses," Swartzberg "sells" the personality and "this helps immeasurably in our cause."

The same cause is aided by such additional merchandising devices as dealer and broker mailings; a bro-

products. We'd rather have the prestige and the believability of a good personality than buy a highly rated performer who is entertaining but who isn't believed."

The media-plus-merchandising formula paid off most handsomely, though less conspicuously, this fall, after one of the coldest summers on record. "This summer ended on the Fourth of July," says Swartzberg. "There were losses of 25% to 50% in the beverage industry. But our sales held to within 1% of our best year. This is only the second year in the past 21 in which we have remained stable; in all others we zoomed upward. We quite naturally

(orange base, to be mixed with vodka) and a Bloody Mary mix (tomato cocktail, to be mixed with the same). These have been canned largely as a promotion with a vodka manufacturer and are distributed in package liquor stores and pouring places.

If any single word characterizes ReaLemon, its management and its media, that word is flexibility. The company markets a variety of items, switches advertising and promotion emphasis as it is needed, matches the needs of the local market with the nature of the media and the merchandising.

Because the company is still privately owned, and in a smaller league than the giants of the food industry, its executives can make management decisions fast. On many occasions they have bought a network radio show between 5 p.m. one afternoon and 9:30 a.m. the next morning. One time this happened was in 1951, when General Douglas MacArthur gave testimony to Congress. ReaLemon was told of the availability on a Tuesday, signed for a full network broadcast of the event on ABC by 9 the next morning.

"We're fortunate we don't need a board of directors to make our decisions," says Swartzberg. "When the Arthur Godfrey show was offered to us for 17 weeks at a package price of \$390,000 at 4:45 in the afternoon, we bought it before 5 o'clock—and over the telephone, at that. Meanwhile, three major companies were having meetings the next day to decide on the same thing, and this was while there was a waiting list to get on the show."

In his media book, "Radio is still a terrific advertising weapon." One of the primary reasons: "It can give flexibility and saturation at a price to fit any budget.

"People are always listening at some time of the day or night, and they need not be shouted at, snng to or bulldozed. They are intelligent, reasonable and not easily fooled, and a sincere, straightforward story on radio can sell a product."

He things radio need self-sharpening, however.

"Radio needs a good searching look at itself. It needs a face lifting, a positive approach, new thinking and an end to moving its best men and creative people into television."

And, finally, "Better programing is an absolute must."



President Irvin Swartzberg, r., started the company in 1935 with \$200. It now grosses \$15 million annually. He directs overall strategy with the aid of James B. Cann, sales manager

chnre detailing every radio buy; sample commercials; contests for the trade; promotion letters to every radio station in the country which carries ReaLemon business; promotional gimmicks for such special events as food conventions.

There are other reasons why each ReaLemon radio dollar "sounds like \$100."

It uses soft-sell, persuasive, sincere copy. And the copy "pre-educates," says Swartzberg. "This is one of the functions of advertising, to educate the consumer on the advantages of a product before she sees it or uses it."

And believability is a requisite. "We like a personality who hasn't been footballed; one with integrity, who doesn't advertise disreputable

ask ourselves 'What would have happened if we didn't advertise?'."

ReaLemon is the leader in the company's 19-product line, accounting for more than 50% of all sales, most of which are to consumers although the product is sold also to cosmetic manufacturers, bakers and other industrial accounts.

Other radio-advertised items are ReaLime, ReaLFig, ReaLPrune and a new Mambo punch which blends a variety of exotic fruit juices. (Don McNeill's *Breakfast Club* merchandised the last with an original song, the Middle-Age Mambo, and several thousand listeners wrote in for the sheet music.)

The client makes many an off-beat product, too, two of the potentially most potent being a Screwdriver Mix

HOW TO GLAMORIZE A MACHINE

It's particularly hard to fit pretty girls into a commercial for complex machinery. But AMF did it

American Machine and Foundry had a problem: How to demonstrate the workings of their automatic pinspotters for bowling alleys in a tv commercial. The obvious way would have been to simply film the pinspotter in action.

But pinspotters (devices that put bowling pins back in position) have about as much viewer appeal as a milking machine. It's the milk-maid who gets the attention.

This was the feeling that prompted AMF's agency, Fletcher D. Richards, and Transfilm to call in Mike Levin as tv consultant. Levin, a sort of Ziegfeld in the field of tv commercials, hit on the idea of turning bowling pins into girls. Simple as it may sound, the technical problems were sizeable.

First, the girls could not just fall—they had to fall like bowling pins. Levin studied slow motion movies of a "strike" until he knew exactly how each pin went down, then passed this on to his models in a bruising rehearsal. Rehearsals taught the girls not to flinch at being hit by the 40-inch bowling ball (constructed of plastic and guaranteed "harmless").

This sequence cost \$5,000 and took up only 10 seconds of the minute and two-minute commercials, mainly bowling scenes on alleys at North Arlington, N. J. The girls provided a lead-in for action shots of the automatic pinspotters, giving the machinery meaning to the tv audience. (The commercials have appeared on 57 West coast and Midwest stations in NCAA football games co-sponsored by AMF.)

Without the girls in the roles of pins to first dramatize the "strike" and the set-up, the message of the whole commercial would have been dependent on a piece of machinery to gain attention. But people like people—especially if they're 34-23-34.



1 Sequence starts as models, simulating bowling pins, await roll of ball. Commercial dramatizes American Machine and Foundry's automatic pinspotters



2 Forty-inch oversize bowling ball ends its roll toward the "pins." Two balls were constructed (one was a spare) at cost of \$200. They could not hurt girls



3 "Pins" fly in all directions. Girls fell hundreds of times at rehearsals before right pattern was confirmed by Mike Levin who directed for Transfilm



4 Strike! After falling down girls pop up again as if automatically spotted. Sequence lasted 10 seconds, took two days to rehearse and shoot, cost \$5,000



Donning retailer's coat and understanding his problems is vital in merchandising, says Max Buck, g.m. of WRCA-TV

THE PROS AND CONS

It takes more than air time to empty retailer's shelves, but how far can stations go in meeting merchandising demands from advertisers?

The merchandising of advertising by media is a controversial subject and a complex one, made more so by the inter-relationships between buyer and seller. A stimulating discussion of merchandising, from all angles, was moderated recently by R. David Kimble, Grey Advertising, for the new Broadcasters' Promotion Association in Chicago. His panel: Robert S. Macdonald, Quaker Oats; Don Nathanson, North Advertising; Max Buck, WRCA-TV, New York. SPONSOR here-with excerpts some of their remarks.

R. David Kimble, account executive, Grey Advertising, N. Y., moderator.

Kimble, introducing the discussion of merchandising pros and cons, backgrounded the importance of radio and television station promotion for their sponsors' products and services at the local level. Merchandising cooperation for stations, he said, is no longer "sticking an ad in the women's club charity ball program. It's big business."

Here are some big points he made.

Merchandising is a significant factor in selling, as pointed up by a Kenyon

& Eckhardt survey which shows 65% of all radio and 100% of all tv stations offer merchandising cooperation of some kind. Kimble pointed out that SPONSOR, interviewing 72 major national advertisers for its "All-Media Evaluation Study," asked "What do you want to know about a medium before starting a campaign?" Seven per cent cited merchandising and program or editorial promotion as the prime factor in "influencing the choice of medium or combination of media for a campaign."

Two-thirds of a group of agency

executives, asked the same question, said they want to know "what merchandising or product cooperation (we'll) get from the medium" before they sign the time contract. Thirteen per cent ranked merchandising as the prime factor in influencing media selection.

Merchandising involves the station, the client and the agency, with this panel covering these four points of view: merchandising the broadcast advertising, merchandising the advertiser's products or services, the station's relationship with the client's dealers and local representatives, and audience promotion in behalf of the sponsor's broadcast advertising.

R. S. Macdonald, advertising director, The Quaker Oats Co., Chicago. "What the client wants in merchandising assistance"

Merchandising "is just one of the fringe benefits that influence the decision of the agency and the advertiser in selling a certain station in a certain market. It's just one part of the overall marketing program and, therefore, it is influenced and modified directly by other parts."

Other factors, apart from dollar rates, kilocycles and ratings, also "influence the ability of the station to do a good merchandising job, and the judgment of the buyer in selecting the most suitable station."

Some of these other factors:

(1) Have the stations a good reputation for doing more than average in the way of ordinary merchandising helps, such as letters, phone calls, posters in windows?

(2) Are they willing to get in contact with, and work closely with, our local sales representatives? Will their men help us build retail store displays?

(3) Are their men acquainted with top level members of the grocery trade so they can talk to them personally on behalf of the advertiser?

(4) Are they civic minded?

(5) Are they public spirited and good citizens?

(6) Do they spell out exactly what they will do for the advertiser, from a merchandising standpoint, and agree to keep him informed of their efforts?

(7) Do they promise merchandising support on a one-time basis, or will it be a continued effort during the entire campaign?

The status of another fringe benefit, public relations between the stations and either the agent or the advertiser, "leaves a lot to be desired. It would be a very friendly and easy thing for the station owner or manager to express his thanks for business tendered, and, at the same time, to assure either agency or client of his desire to be of every possible assistance in all departments of marketing."

Although "we have faith in the ability of radio and tv to produce sales, we don't believe that either individually or collectively the stations have taken full advantage of the very real opportunity to build themselves into important civic powers in their community. An effective merchandising program depends, to some degree, on the sta-

ARTICLE IN BRIEF

Agencies and advertisers want their broadcast buys to be merchandised locally, and at point-of-sale. How can stations do this best, yet stay within reasonable budget? Panel at first Broadcasters' Promotion Assn. meeting presented pros and cons

tion's reputation among the local consumers and tradespeople, and I feel strongly that improved merchandising will come with the improvement of the station's stature as a civic minded enterprise."

Donald P. Nathanson, president, North Advertising, Chicago. "What the agency expects in merchandising service for its clients"

"I can't expect one cent or one second of cooperation from stations unless you are willing to give it. And I suspect the only reason you are willing to give it is because you are expected to." The simple philosophy about the agency business is: "What's good for our clients is good for us."

"So what an agency expects is everything and anything necessary to move its client's merchandise. If the spots or programs it buys will do it alone, nothing more is expected. But if excitement at the point-of-sale is required, stations should pitch in to get that excitement. If dealer interest must be stimulated, you should help stimulate it."

Some recommendations:

"Don't set up a pat promotion routine that every sponsor can use. This only moves merchandise for those sponsors who have merchandising problems that can fit the tight pattern of your pat program."

"When you take on a new sponsor, figure out a promotion budget for him. Prepare a brief survey or checklist, send it to him or his agency, get from him the merchandising problems he must overcome. Then custom-make a promotion and merchandising plan just for him. Spend your promotion dollars

MERCHANDISING



R. David Kimble



R. S. Macdonald



Don Nathanson

MERCHANDISING *continued*

to help him where it will do the most good. Find who needs what and why and when, and you'll be on first with renewals . . . and happy sponsors.

"Send out a checklist, and get the sponsor's ideas. Help him where he needs help and thus make your promotion dollars move merchandise. Don't just build fancy report scrapbooks: build sales.

"I had a theory once about station promotion: ask and you will get. I prepared a checklist of 89 different ideas (for the Toni Co., of which Nathanson was advertising manager) and we asked they check only the promotions they could deliver."

Some of the Toni sponsor-originated merchandising aids for stations include merchandising kits, newsletters, courtesy spots, thank you letters, merchandising spectaculars, stock checklists, giant post cards.

Max E. Buck, general manager, WRCA-TV, New York, "How far can the station go in providing merchandise service to advertisers?"

"When the clouds stop raining orders, and the customers get off their knees and on their feet again, advertisers are going to indulge in some strange conversation. They're going to want to know from broadcasters and

their agencies how many cans of beans will be sold by a one-minute participation. They'll have an old and unfailing measuring stick: how much traffic and how much turnover will we get for our dollars.

"Manufacturers are getting just a little weary of paying \$25,000 for a blank page in *Life*, which they then have to fill up, or of paying WRCA-TV \$9,200 for an hour of air. No sale was ever made in the pages of *Life*, or even on a 50 kw transmitter. The sale just begins there. Sales are closed in grocery, drug and department stores. Until the magic of merchandising is sprinkled like stardust over the transaction at the retail level, very little happens.

"The most moving commercial ever uttered never sold a slice of cheese. If it did, the Kraft Cheese Co., which is spending about \$8 million a year on television, could fire its entire retail division. But Kraft hasn't. As Kraft boosts the size of its tv expenditures, it boosts the size of its retail merchandising crew to tackle the momentous job of developing more listeners into more customers."

The transformation of commercials into customers, and listeners into buyers, is a point-of-sale job. "The grocer who buries his Kleenex in a dusty bot-

tom shelf out of sight completely wipes out the value of the Perry Como show in that store. Perry may cost \$70,000, but in that store he isn't worth a nickel!"

As to how much merchandising a station should give an advertiser, "All I know is that the job of selling a single package of oatmeal is a monumental one. It calls for the combined resources and ingenuity of manufacturer, agency and media. If I have a personal rule-of-thumb, it is simply that I seek to match the enthusiasm and effort of the advertiser with equal enthusiasm and effort on our part."

The agency with a freshman press agent who calls and asks "What're you going to do for us?" isn't interested in merchandising but in "mooch-andising, which is a one-sided deal."

The true merchandising man in the broadcast business or any business, must be a specialist." He must have suffered in the retail field, have seen what happens when a package is moved up on one shelf or down on another. He must have witnessed with startled eyes the mass selling techniques at store level that have enabled super markets to chop the cost of doing business from a gross of 40% to a gross of 14% or less.

In the days ahead, the radio or tv salesman "who ventures out unsupported with legitimate merchandising know-how, or unaccompanied by a true merchandising specialist, will feel like a soldier in no man's land armed with a pea shooter. Madison Avenue and Michigan Avenue may never become lonely beats, but they will become places where deals are merely begun. The sale will be advanced on the air and completed on the grocery store floor."

At our place, everybody gets into the merchandising act. "We think that's the way to give ourselves sales insurance, to guarantee that the selling team is in action all the way down to the level of the homemaker. It's wrong to think of ourselves as salesmen of time, or our product as a vague and formless thing.

"What we're selling is something you can see, hear and measure. We're selling the movement of merchandise, the clatter of cash registers, plus traffic and sales. And all of it comes to a head in those mighty merchandising factories ruled by women, super markets and drug stores and butcher shops—the pay-off point!"

ARTHUR GODFREY GARRY MOORE BOB CROSBY

top entertainers are telling women to

play it COOL this summer

Enjoy the COOL COMFORT of a permanent AT HOME!

STOCK...DISPLAY...SELL MORE
home permanents during this peak season

Ideal merchandising tactic for impact at retail level combines client and broadcast effort, as in this Toni Co. promotion. Specially designed eyeglasses with a "cool" theme promoted home permanents to local dealers in trade mailings and in-store displays

THE FACTORS FAVORING SYNDICATION

1 New features replace old in same time slots

Bulk of movies coming into tv will not move into syndicated film slots but rather into the traditional movie periods

2 Regional sponsors need merchandisable show

Firms like bakeries, dairies, oil and beer outfits require showcase which they can use to merchandise their product

3 Half-hour show is needed in tv programing

Half-hour show is a staple for station programing, is more flexible than features when show changes are made

The heavy movement of Hollywood features into tv, while creating a minor revolution in video-buying, has so far left the film syndication business relatively untouched.

And the long-range picture indicates that the situation will remain that way. (For a broad view of how the movies are currently affecting tv, see "Feature film's spectacular impact," SPONSOR, 15 October 1956.)

Syndicators got a case of the jitters following the classy rating garnered by Colgate with *30 Seconds Over Tokyo*, the premiere of its MGM buy on KTTV, Los Angeles.

Sober second thoughts and later developments, however, have had a settling influence as the buyers of film made clear that both feature and syndicated film meet specific needs and can co-exist without any trouble.

These are the settling factors:

- The new features coming on the market are, for the most part, replacing old product in traditional feature film slots. In a few cases there may be battles for choice time on Midwest sta-

FLOOD OF FEATURES

ISN'T HURTING

SYNDICATED FILM

Temporary jitters are being replaced by sober second thoughts as brisk business in bulk and rerun sales and need for the basic half-hour format continues

tions where the network goes off at 9:30 or 10:00 p.m. and some syndicated shows opposite a feature film slot will get a run for their money. But much of the program competition will be of the feature-vs.-feature variety.

- Feature films do not meet the basic need of such regional clients as bakeries, dairies, beer and oil firms for a merchandisable program vehicle. Such firms require a showcase that can compare favorably with web shows. They also need the kind of show which can be converted into personal appearances of the star, premiums, kid clubs, badges and the like. They need a show, in other words, with which they can be identified. Comparable identification with a feature film show means usually a 90-minute buy—an expensive proposition and still not as readily merchandisable.

- The half-hour show remains a basic staple for station programing. Its shorter length, compared with feature film, makes it a more flexible show unit and easier to fit into holes which may open up in a station's schedule.

- While clearances may be more of a problem in certain markets where stations move features into new periods, advertiser franchises with syndicated shows offer a built-in protection. An advertiser who has laboriously built up clearances for a series over a period of years, can usually keep hold of these clearances when he wants to switch to a new show. For example,

Ohio Oil has been sponsoring Ziv's *Man Called X* in 13 Midwest markets. The oil firm has bought *Men of Annapolis* and will run the new series in the same slots starting early next year.

- Syndicated shows are more stable program fare than feature films. The quality and audience appeal of movies vary considerably, even within one package. Assuming a syndicated show is worthwhile at all, the advertiser can usually assume that his program audience will remain at a fairly even level.

- A substantial part of the syndication business is bulk and rerun sales to stations. Business has been particularly brisk in these areas as the use of syndicated film for strip programing has grown. This is a particularly economical form of tv programing, hence is attractive to stations and sponsors (especially local ones) alike.

Official Films, for example, has sold *My Little Margie* in 150 markets, 110 of which involve stripping: *Trouble With Father* (Stu Erwin) in 80 markets, with stripping in more than half; the three-ply *Foreign Intrigue* group in more than 110 markets, of which about 30 are stripping the show.

- From a long-range point of view, admen realize that the pre-1948 movies will be devoured in jig time by tv's unsated maw and that the disposition of the post-1948 supply is not yet clear. It is significant that NTA's film network plans have not prevented it from signing with 20th Century-Fox and Desilu for 10 half-hour shows.

HOW TO USE NCS NO. 2

It's not a station-picking robot but timebuyers can use it to

increase efficiency of both spot and network tv radio campaigns

By the middle of this month, agencies and advertisers will be able to get the complete 1956 Nielsen Coverage Service. Like NCS No. 1 in 1952, this report provides county-by-county coverage information on every radio and tv station in the country.

When properly used, this data will be a valuable tool for both agency-men and clients in planning air media strategy. It provides buyers with a uniform, national measure of every station's geographic penetration. In other words, agency-men and clients will be able to tell to what extent the people living in the 3,000 counties of the U.S. listen to radio or view tv. They'll be able to tell in what areas each of 2,000 radio and 100 tv stations has the biggest number of tune-ins and how they compare with each other in penetration.

This aid to more efficient buying is the first national coverage study in four years. It's been awaited eagerly by radio and tv executives in agencies, client offices and among the stations as a means of measuring the scope of the broadcast media.

Because it's been a long time since

a new national coverage study was available, SPONSOR has assembled the fundamental facts on how to use NCS No. 2 and presents them in question-and-answer form.

Q. What is the Nielsen Coverage Service?

A. "NCS is a measurement of area penetration," says John Churchill, A. C. Nielsen v.p. and assistant to the president. It indicates how many people in each county tune in to a specific station during given periods ranging from one day to a week to a month.

NCS measures a station's circulation, not program popularity. It does not pinpoint listening or viewing by specific times during the day or evening. But the information does indicate the percentage of "total" homes and of "receiver" homes in each county that a particular station reaches in daytime and at nighttime on a daily and weekly basis.

The report also shows the percentage of these homes each station reaches monthly. The monthly coverage information provides the "outer reach of measurable influence on the

part of a station" since obviously over a month's time the station picks up more occasional listeners than in a day or a week.

Q. How does NCS get the information?

A. NCS divided the 3,000 counties in the U.S. into 1,800 measurement units composed of single counties with 10,000 or more people and clusters of smaller counties. The replies of 140,000 families from these measurement units were included in the final tabulation.

In the 200 most populated counties, NCS conducted personal interviews. The interviewers visited homes at night and on weekends, asked radio questions first and followed them up with the tv questions. The first question always concerned the number of receivers owned and where they're located. Then the interviewer asked, "What stations have you and your family listened to in the past month?" This question was followed up with more specific ones concerning weekly, daily and night-versus-day tune-in patterns in each family.



Coverage maps accompany each of 100 radio and 2,500 tv station reports. Above, Nielsen artists translate figures from 3,000-county survey which shows listening and viewing pattern for each station. Surveys, conducted in spring, are now reaching stations and agencies



Agency reports, correlated by Nielsen executives George Baile (l.) and John Churchill, are coming out this month

NCS ISSUES A REPORT LIKE THIS FOR EACH RADIO AND TV STATION

AA Green, Pa.
MARKET COVERAGE
HOMES REACHED - DAY OR NIGHT

table A

| STATE COUNTY | TOTAL HOMES IN AREA | MONTHLY COVERAGE | | WEEKLY COVERAGE | | STATE COUNTY | RADIO HOMES IN AREA | DAYTIME (Before Dark) | | | NIGHTTIME (After Dark) | | |
|-----------------|---------------------------|------------------|--------------------------------|------------------|--------------------------------|-----------------|---------------------------|-----------------------|---------------------|----------------------|------------------------|----------------------|---------------------|
| | | HOMES REACHED | Market Index % Tot. % Radio | HOMES REACHED | Market Index % Tot. % Radio | | | WEEKLY NCS CIRC % | DAILY NCS CIRC % | WEEKLY NCS CIRC % | DAILY NCS CIRC % | WEEKLY NCS CIRC % | DAILY NCS CIRC % |
| ALBION | 26,700 | 5,120 | 19 20 | 4,350 | 16 17 | OHIO | 25,600 | 2,560 10 | 1,530 6 | 3,840 15 | 2,560 10 | 3,840 15 | 2,560 10 |
| ALLEGHENY | 28,100 | 3,520 | 13 13 | 2,980 | 11 11 | BELMONT | 27,100 | 2,710 10 | 1,350 5 | 1,620 6 | 540 2 | 1,620 6 | 540 2 |
| AMHERST | 54,800 | 8,640 | | 7,330 | | JEFFERSON | 52,700 | 5,270 | 2,880 | 5,460 | 3,100 | 5,460 | 3,100 |
| ANSONIA | 456,200 | 115,260 | 25 26 | 93,090 | 20 21 | PENNSYLVANIA | 443,300 | 66,490 15 | 22,160 5 | 44,330 10 | 26,590 6 | 44,330 10 | 26,590 6 |
| ANSONIA | 51,300 | 25,500 | 50 51 | 21,000 | 41 42 | ALLEGHENY | 50,000 | 20,000 40 | 17,500 35 | 12,500 25 | 10,000 20 | 12,500 25 | 10,000 20 |
| ANSONIA | 51,700 | 7,430 | 14 15 | 5,450 | 11 11 | BEAVER | 49,500 | 4,950 10 | 1,480 3 | 3,960 8 | 1,980 4 | 3,960 8 | 1,980 4 |
| ANSONIA | 12,300 | 2,340 | 19 20 | 1,870 | 15 16 | FAYETTE | 11,700 | 230 2 | LT | 1,750 15 | 930 8 | 1,750 15 | 930 8 |
| ANSONIA | 22,300 | 3,600 | 16 17 | 2,760 | 12 13 | GREEN | 21,200 | 2,420 11 | 1,210 6 | 1,010 5 | 800 4 | 1,010 5 | 800 4 |
| ANSONIA | 60,600 | 14,650 | 24 25 | 12,890 | 21 22 | SOMERSET | 58,600 | 11,720 20 | 9,960 17 | 6,440 11 | 5,270 9 | 6,440 11 | 5,270 9 |
| ANSONIA | 90,300 | 26,070 | 29 30 | 22,590 | 25 26 | WASHINGTON | 86,900 | 20,850 24 | 13,030 15 | 10,420 12 | 8,690 10 | 10,420 12 | 8,690 10 |
| ANSONIA | 744,700 | 194,850 | | 159,650 | | WESTMORELAND | 721,200 | 126,660 | 65,340 | 80,410 | 54,260 | 80,410 | 54,260 |
| ANDY | 27,000 | 6,890 | 26 27 | 5,610 | 21 22 | MARYLAND | 25,500 | 5,100 20 | 3,820 15 | 2,550 10 | 1,780 7 | 2,550 10 | 1,780 7 |
| ANDY | 9,200 | 1,240 | 24 27 | 1,010 | 19 22 | ALLEGANY * | 4,600 | 920 20 | 690 15 | 460 10 | 320 7 | 460 10 | 320 7 |
| ANDY | 32,200 | 8,130 | | 6,620 | | GARRETT * | 30,100 | 6,020 | 4,510 | 3,010 | 2,100 | 3,010 | 2,100 |
| ANTRALIA | 7,000 | 1,020 | 15 15 | 820 | 12 12 | WEST VIRGINIA | 6,800 | 680 10 | 470 7 | 540 8 | 270 6 | 540 8 | 270 6 |
| ANTRALIA | 9,000 | 1,320 | 15 15 | 1,060 | 12 12 | HANCOCK * | 8,800 | 880 10 | 610 7 | 700 8 | 350 4 | 700 8 | 350 4 |
| ANTRALIA | 22,900 | 9,130 | 22 23 | 4,240 | 19 19 | HARRISON | 22,300 | 3,340 15 | 1,560 7 | 2,230 10 | 1,330 6 | 2,230 10 | 1,330 6 |
| ANTRALIA | 20,000 | 1,940 | 10 10 | 1,360 | 7 7 | MARION | 19,400 | 1,160 6 | 770 4 | 380 2 | L7 | 380 2 | L7 |
| ANTRALIA | 9,200 | 1,250 | 14 14 | 800 | 9 9 | MARSHALL | 8,900 | 620 7 | 530 6 | 350 4 | 260 3 | 350 4 | 260 3 |
| ANTRALIA | 16,000 | 3,430 | 21 22 | 2,810 | 18 18 | MONONGALIA | 15,600 | 1,560 10 | 1,400 9 | 2,340 15 | 1,710 11 | 2,340 15 | 1,710 11 |
| ANTRALIA | 23,000 | 16,880 | 73 75 | 14,180 | 62 63 | OHIO | 22,500 | 9,000 40 | 6,750 30 | 9,000 40 | 6,750 30 | 9,000 40 | 6,750 30 |
| ANTRALIA | 1,600 | 150 | 9 10 | 120 | 8 8 | PLEASANTS * | 1,500 | 90 6 | 60 4 | 70 5 | 40 3 | 70 5 | 40 3 |
| ANTRALIA | 7,500 | 730 | 10 10 | 580 | 8 8 | PRESTON * | 7,300 | 430 6 | 290 4 | 360 5 | 210 3 | 360 5 | 210 3 |
| ANTRALIA | 3,000 | 290 | 10 10 | 230 | 8 8 | RICHIE * | 2,900 | 170 6 | 110 4 | 140 5 | 80 3 | 140 5 | 80 3 |
| ANTRALIA | 4,500 | 440 | 10 10 | 350 | 8 8 | TAYLOR * | 4,400 | 260 6 | 170 4 | 220 5 | 130 3 | 220 5 | 130 3 |
| ANTRALIA | 2,600 | 250 | 10 10 | 200 | 8 8 | TYLER * | 2,500 | 150 6 | 100 4 | 120 5 | 70 3 | 120 5 | 70 3 |
| ANTRALIA | 4,900 | 460 | 9 10 | 370 | 8 8 | WETZEL * | 4,600 | 270 6 | 180 4 | 230 5 | 130 3 | 230 5 | 130 3 |
| ANTRALIA | 131,200 | 33,290 | | 27,120 | | TOTAL | 127,500 | 18,610 | 13,000 | 16,680 | 11,330 | 16,680 | 11,330 |
| ANTRALIA | 962,900 | 244,910 | | 200,720 | | | 931,500 | 156,560 | 85,730 | 105,560 | 70,790 | 105,560 | 70,790 |

MONTHLY data indicates the "outer reach of a station's coverage." Its chief value is as a yardstick for inter-media comparisons, not a tool for choice of station

DAYTIME information pinpoints each station's circulation on a weekly and daily basis, before 6:00 p.m. This data can help buyers compare station coverage in specific areas

NIGHTTIME circulation of a station can differ materially from daytime coverage. Breakdown before and after 6:00 p.m. helps buyers chose according to campaign aims

The remaining counties were polled via written questionnaires that duplicated the procedure in the personal interviews.

Q. How does this NCS radio-tr circulation information compare with ABC information on newspaper and magazine circulation?

A. The Audit Bureau of Circulation shows purchase, not readership of specific newspapers and/or magazines. In other words, ABC figures represent the number of people who buy a particular newspaper or magazine, not the people who read it. The NCS circulation figures show how many homes in each county are actually reached during given periods by specific radio and/or tv stations.

Q. What information does NCS No. 2 provide about each station?

A. NCS No. 2 provides individual reports for each radio and tv station in the county. Broadly, each report gives market coverage data and NCS day-part circulation. There will also be area summaries and network reports.

ARTICLE IN BRIEF

Main uses of NCS No. 2 are to guide timebuyers' choice of stations; relate radio-tr budgets to sales areas; aid inter-media comparisons. Penetration figures, based on 140,000 families, show station coverage, not program popularity on monthly to daily base

KAAB Green, Pa.

NCS DAY-PART CIRCULATION

LISTENER HOMES, SEPARATELY, DAYTIME AND NIGHTTIME

table B

| STATE COUNTY | RADIO HOMES IN AREA | DAYTIME (Before Dark) | | NIGHTTIME (After Dark) | |
|-----------------|---------------------------|-----------------------|---------------------|------------------------|---------------------|
| | | WEEKLY NCS CIRC % | DAILY NCS CIRC % | WEEKLY NCS CIRC % | DAILY NCS CIRC % |
| ALLEGHENY | 25,600 | 2,560 10 | 1,530 6 | 3,840 15 | 2,560 10 |
| ALLEGHENY | 27,100 | 2,710 10 | 1,350 5 | 1,620 6 | 540 2 |
| ALLEGHENY | 52,700 | 5,270 | 2,880 | 5,460 | 3,100 |
| ALLEGHENY | 443,300 | 66,490 15 | 22,160 5 | 44,330 10 | 26,590 6 |
| ALLEGHENY | 50,000 | 20,000 40 | 17,500 35 | 12,500 25 | 10,000 20 |
| ALLEGHENY | 49,500 | 4,950 10 | 1,480 3 | 3,960 8 | 1,980 4 |
| ALLEGHENY | 11,700 | 230 2 | LT | 1,750 15 | 930 8 |
| ALLEGHENY | 21,200 | 2,420 11 | 1,210 6 | 1,010 5 | 800 4 |
| ALLEGHENY | 58,600 | 11,720 20 | 9,960 17 | 6,440 11 | 5,270 9 |
| ALLEGHENY | 86,900 | 20,850 24 | 13,030 15 | 10,420 12 | 8,690 10 |
| ALLEGHENY | 721,200 | 126,660 | 65,340 | 80,410 | 54,260 |
| ALLEGHENY | 931,500 | 156,560 | 85,730 | 105,560 | 70,790 |

timebuyers to determine how that station compares in a particular county with other stations.

Both sets of percentage figures are given on a monthly and on a weekly basis.

2. NCS day-part circulation: Again, NCS gives the information for each county in which a station has any audience whatsoever. It lists the number of radio or tv homes in the county, the number of homes a station reaches weekly and daily during the daytime, and what percentage of the receiver homes this penetration represents. NCS shows comparable figures for nighttime.

Q. What use can advertisers and agencies make of NCS No. 2 data?

A. Ad managers will be able to allocate advertising budgets more accurately based on distribution areas or dealer districts. By studying the county-by-county listening and viewing patterns revealed in the report, they will have a yardstick for determining where radio-tr spending would be most efficient. The coverage data will also

NCS NO. 2 *continued*

make it easier for ad managers to select air media markets in accordance with sales patterns, matching projected expenditures against past sales.

By working out their spot campaigns on this basis, advertisers will be able to cut down on waste coverage as well as strengthen their coverage in important areas. For instance, they may find that one particular station has sufficient audience in a number of counties to eliminate need for going into another market in that area. On the other hand, they might find out that major areas, currently inadequately covered, can be reached by adding new stations.

Network advertisers will be able to tell how the coverage of their station line-up measures up against their distribution. Of course, NCS No. 2 is not to be confused with ratings which measure a station's or network's audience at a specific time during a specific program. NCS No. 2 cannot indicate program popularity. It breaks down only far enough to show how many people in each county tune in to a station monthly, weekly and daily.

Agencies may want to reclassify primary and secondary coverage areas for stations along new patterns after making a comparative analysis of all tv and radio station coverage. New patterns may differ this year from the ones that developed out of NCS No. 1 in 1952 because of the vast growth of television in the intervening four years.

To date, Nielsen has found little difference in the home-county penetration of tv stations this year compared with 1952, including stations in seven-station markets. The radio figures were

still being analyzed at SPONSOR's press-time, but Nielsen executives anticipate that radio station home-county penetration will show some drop in markets that have acquired tv stations in the intervening four years.)

In using the NCS No. 2 information, Julia Brown, Compton associate media director, points out that agency media-men should realize that some figures may already be out of date, because of power, facilities and affiliation changes that have occurred since spring, when the NCS research was conducted.

"The ways of using the figures are unlimited," she said at a recent RTES timebuying and selling seminar, "if buyers realize that the figures are indicative, but not conclusive. For instance, a change in affiliation on the part of one station, may affect the penetration of the other stations in the counties the new affiliate covers."

Q. *What are some pitfalls to be avoided in using NCS No. 2?*

A. Mediamen warn against two ways of interpreting NCS figures, which may be misleading.

For instance, some agencies take a certain percentage of coverage within a station's home county as par and then measure all other counties according to that yardstick. That is, the agency might find that a station has 60% coverage in its home county. The agency then calls 60% par, converts it to 100, and measures other counties in which the station has coverage comparatively to this 100 in the home county. Since this system is based on how well the station's home county is served, it tends to produce two alterna-

tive inequities: If the station doesn't do very well in its home county, this system tends to inflate its coverage in other counties. On the other hand, if the station is very strong in its home county, its coverage in neighboring counties will seem relatively low.

Another potential pitfall is intrinsic in the NCS grouping of measurement units. Small counties, numbering fewer than 10,000 inhabitants, are measured in clusters. The percentage of receiver homes, for instance, that a station reaches in such a cluster of counties is an average of these counties. It may be misleading to apply this percentage (an average of all the counties within the cluster) to individual counties within the cluster.

Q. *What criteria for evaluating station coverage does Nielsen Coverage Service recommend?*

A. Nielsen recommends that agencies consider every county having 10% or more coverage. However, agencies will undoubtedly develop their own approaches to use of the data.

Q. *How is NCS No. 2 being sold?*

A. The radio and tv studies are being sold separately to agencies and advertisers so that no one is obligated to get both coverage services. In 1952, the agency package combined radio and tv both.

However, NCS No. 2 is being sold to stations much the same way as in 1952. This year, every station gets 100 reports on its own coverage plus a single copy of every other station that has any audience whatsoever in its home county.

"banks on channel 19"

The First Wisconsin National Bank puts its trust in WXIX to help assure complete coverage of the Milwaukee market. As advertising manager Bob Brown tells it: "Our programs on WXIX - from mysteries to basketball - repeatedly win better-than-good ratings and favorable public reaction. We look for similarly satisfactory results with our new schedule of spots during the football season. We're a bank that banks on Channel 19." Whatever your field, it's dollars to doughnuts a low-cost schedule on WXIX will pay the highest sales dividends.



CBS Owned • Channel 19 • Milwaukee • Represented by CBS Television Spot Sales

NOW AVAILABLE FROM

SPONSOR SERVICES INC.

1 ALL-MEDIA EVALUATION STUDY \$4

155 Pages

This book gives you the main advantages and drawbacks of *all* major media . . . tips on when to use each medium . . . yardsticks for choosing the best possible medium for each product . . . how top advertisers and agencies use and test media . . . plus hundreds of other media plans, suggestions, formulas you can put to profitable use.

2 TV DICTIONARY/HANDBOOK \$2

48 Pages

The new edition contains 2200 definitions of television terms . . . 1000 more than previous edition. Compiled by Herbert True of Notre Dame in conjunction with 37 other tv experts, TV DICTIONARY/HANDBOOK also contains a separate section dealing with painting techniques, artwork, tv moving displays, slides, etc.

3 TIMEBUYING BASICS \$2

144 Pages

The only book of its kind—the most expert route to radio and television timebuying. A group of men and women who represent the most authoritative thinking in the field talk with complete candor about tv and radio and the opportunities these media offer.

4 HOW DIFFERENT RATING SYSTEMS VARY IN THE SAME MARKET 15c

Ward Dorrell, of John Blair (station reps), shows researchers can be as far as 200% apart in local ratings.

5 TELEVISION BASICS 35c

24 Pages

6 RADIO BASICS 35c

24 Pages

7 FILM BASICS 25c

12 Pages

8 PROCTER AND GAMBLE STORY 25c

20 Pages

9 ADVERTISING AGENCY IN TRANSITION 25c

16 Pages

10 92 WAYS TV MOVES MERCHANDISE 25c

16 Pages

11 TIPS ON TV COMMERCIALS 25c

6 Pages

12 NEGRO RADIO HAS COME OF AGE 25c

16 Pages

13 WHY 5 NATIONAL ADVERTISERS BOUGHT SPOT RADIO 25c

6 Pages

14 VOLUME FOR YEAR 1955 \$15

Every information-packed issue of SPONSOR for 1955, bound in sturdy leatherette. Indexed for quick reference, bound volumes provide you with a permanent and useful guide.

15 BINDERS 1—\$4 2—\$7

Handy binders provide the best way to keep your file of SPONSOR intact and ready to use at all times. Made of hard-wearing leatherette, imprinted in gold, they'll make a handsome addition to your personal reference "library."

SPONSOR SERVICES

40 East 49th St., New York 17, N. Y.

Please send me the SPONSOR SERVICES encircled by number below:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Name _____

Firm _____

Address _____

City _____ Zone _____ State _____

Enclosed is my payment of \$ _____
Quantity Prices Upon Request

**NOBODY'S
LISTENING
BUT PEOPLE
-WHO HARDLY
SIT STILL
A MINUTE!**



Weekdays, a housewife is mostly on her feet and on the go. There's just one advertising medium that can reach her continuously...just one she can pay attention to continuously. Radio.

And in all radio, the CBS Radio Network is the consistent daytime favorite...with a line-up of dramatic serials that attract an average of 4,115,000 people a minute, every Monday through Friday!

What a time and place to sell all the products for which women are your best customers.

this is the right time to buy...

CBS RADIO NETWORK

From left to right.



12:00 N. **WENDY WARREN & THE NEWS**
12:15 PM **BACKSTAGE WIFE**
12:30 PM **ROMANCE OF HELEN TRENT**
12:45 PM **OUR GAL SUNDAY**
1:00 PM **THIS IS NORA DRAKE**
1:15 PM **MA PERKINS**
1:30 PM **YOUNG DR. MALONE**
1:45 PM **ROAD OF LIFE**
2:05 PM **RIGHT TO HAPPINESS**
2:15 PM **SECOND MRS. BURTON**

SPONSOR ASKS

What is the minimum campaign an advertiser should use to get results from spot tv



Jay Heitin, director of sales for WRCA-TV, New York

Advertising agencies and station personnel would all be out of work were it possible to set forth a foolproof, all-inclusive formula to which any tv advertiser, selling any product in any area, might subscribe for minimum participation with maximum success.



"might prove grossly inadequate"

In television advertising, as in most things, everything is relative. What represents a maximum tv ad campaign for advertiser A, well might prove grossly inadequate even as a minimum campaign for advertiser B.

Going one step further, contingencies such as type of product or service, degree of established reputation, distribution and availability must necessarily dictate a different definition for each individual advertiser of the terms "minimum campaign" and "maximum success."

Assistance in determining the type of campaign to accomplish the best results at lowest cost to an individual advertiser represents one of the most basic services of the WRCA-TV sales department. Experience has shown us that our 7-10 Plan works well for one advertiser, whereas another derives greater satisfaction with results from the 14-50 Plan and still others find

our "Double Dividend" most effective.

Therefore, it follows that a good rule of thumb for the tv advertiser is: What's sauce for the goose ain't necessarily sauce for the gander.

greatest salesman yet devised and you don't let your best salesman go just because he's been with you for X years.

George Whitney, v.p.-general mgr., KFMB-TV, San Diego

Distribution and availability of the product or service must be considered, but if the customer can find it or reach it reasonably easily, a minimum of 13 weeks is necessary for the advertiser to realize maximum return for his investment.

Even the best salesman rarely closes the deal on the first call; so even television with its mightiest of all sales impact should be given the opportu-



"competition can come right in"

nity to sell the viewer over a period of time. Saturation campaigns have done the job quicker; but the competition can come in right behind you with more saturation and the audience will soon forget you if you're not on regularly.

If you are lucky enough to have a spot next to a high-rated nighttime show, don't change for a "new audience." Lincoln-Mercury hasn't changed from the *Ed Sullivan Show*.

Television, if properly used, is the

James M. Gaines, v.p.-general mgr., WOAI and WOAI-TV, San Antonio, Tex.

This is a very difficult question to answer since so many factors are involved in properly evaluating the advertiser's objectives and needs.

Consideration must be given to the competitive situation, and distribution



"cost-per-1,000 insure penetration"

must be studied as to whether the product is new—which would then call for even greater advertising efforts to overcome well-established brands. Whether the product is seasonal in nature is another important point to be reviewed.

A good television schedule should take into consideration all of the above factors. Then, the number of spots and their locations with the number of weeks a given campaign should run can be analyzed properly and placed with the confidence that the tv schedule will develop the desired results.

Certainly, it is obvious that all hit-or-miss types of advertising weaken the results, as does an advertising campaign which has not considered all the

basic factors already mentioned.

It is a proved fact that a tv schedule must have a minimum penetration to be truly effective—and purchasing of spots based on cost-per-1,000 will be a guide in insuring proper penetration.

Niles Trammell, president *WCKT*,
Miami, Fla.

There are no minimums in television advertising. I hardly think that any manufacturer or advertising agency would welcome a lapse in business. It's like saying that the saturation point of selling has been reached and one need go no further. There are very few products sold today that can



*"for today
as well as
tomorrow"*

claim they have complete monopoly. In these times of excellent markets and heavy competition, frequency is the keynote of success.

Here at WCKT, we have been fortunate in showing our value to clients. Very often the reaction appears after the first time the announcement is televised and steadily builds with the number of announcements. Most products, particularly nationally advertised brands, require a considerable amount of follow-up to properly sustain their position in the market.

The factor of impulse buying has very little strength without pre-selling and follow-up advertising. I've always felt that television offers the closest thing to personal contact between buyer and seller. Surely, the greatest amount of sales resistance is offered to non-advertised products. A display will help merchandising to some extent; but without the external qualifying push, it will hardly dent the market.

Frequency of commercials in the main depends on the product. Television advertising builds for today's as well as tomorrow's business. Again, the frequency is contingent upon the product and the qualities of that product, and from there, to how much a manufacturer can supply.



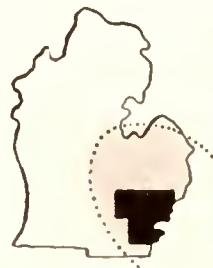
Put your money where the people are

Flirting with foxes is great sport—but seldom puts a dollar in an advertiser's till.

WWJ's radio signal, personalities, news coverage, and feature programming concentrate on *people*—the big-earning, big-spending folks in southeastern Michigan to whom WWJ is a constant companion and trusted friend.

Cry "Yoicks!" when you're hunting for foxes. Use WWJ when you're gunning for sales.

Seventy per cent of Michigan's population commanding 75 per cent of the state's buying income is within WWJ's daytime primary area. In the Detroit area alone, over 3½ million people drive nearly 1½ million cars and spend over \$5 billion annually for retail goods.



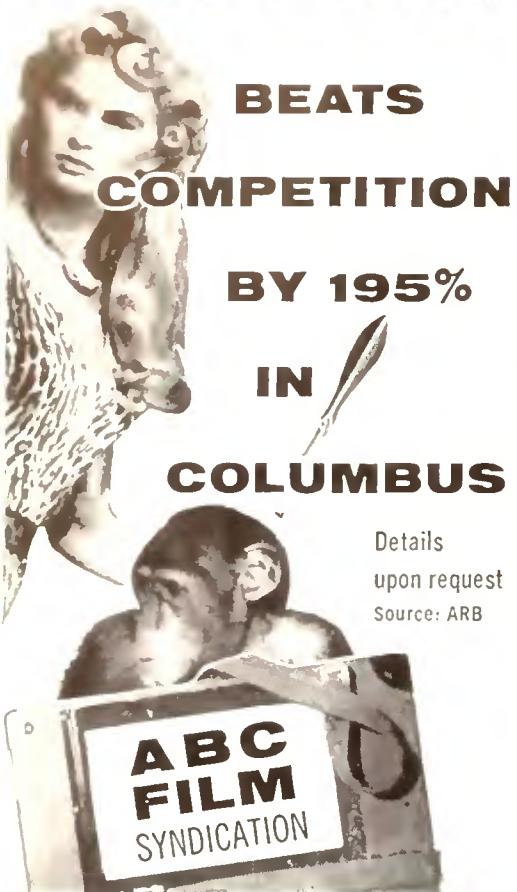
WWJ AM and FM
RADIO

WORLD'S FIRST RADIO STATION
Owned and operated by **The Detroit News**

NBC Affiliate

National Representatives: Peters, Griffin, Woodward, Inc.

"Sheena"



10 E. 44th St., New York 17, OXFORD 7-5880

You can't cover
America
without

MONTANA

**The Continental
Divide Station**

KXLF-TV4

Metropolitan Montana



**Top power 1 and 1/2
miles in the sky.**

Agency profile

Chester LaRoche Sr.: let's sell capitalism

Chester LaRoche's biography in *Who's Who* reads like a compilation from several careers. A former president and chairman of the board of Y&R, he has been vice chairman of the board of ABC, is now chairman of the board of the C. J. LaRoche agency.

A gruff-sounding, outspoken man in his sixties, LaRoche has also found time to chairman such organizations and committees as the Advertising Council, Peoples' Capitalism Committee, National Football Foundation and Hall of Fame, to mention a few.

"We want the American public to be articulate about what we have in the U.S.," he told SPONSOR. "That's public relations at its best. The



"TV's a medium that can teach and sell at the same time," says LaRoche

Advertising Council tried to use advertising to show that this advertising industry has a sense of citizenship, and that's a step the tv networks should take as well."

His concern with the "responsibilities of the mass media" causes him to take a dim view of some tv programming. "The American public isn't getting the kind of information it should be getting," he says. "At the most important time of the evening, when the audience is there, the networks seldom put on shows that contribute to basic mass interests. An enlightened sense of good citizenship should cause the networks to do more programs like a *Herald Tribune Forum*, for instance, during prime viewing time."

The networks, he feels, tend to underestimate the public in their eagerness for ratings. "You can make top-notch commercial shows out of actual events. For instance, this year our client, North American Philips Co., sponsored *The Twisted Cross* and *The Great War* on NBC TV with excellent results. The first show dealt with the rise and fall of Hitler, the second with World War II."

LaRoche sees agencies taking an increasingly active part in pro-

HOW MUCH SHOULD A STATION INVEST IN TRADE PAPER ADVERTISING?



Station managers tell us that they seldom get a straight answer to this oft-asked question.

Yet today's strict insistence on economy in every phase of station operation demands that the question be answered.

Here is what we say when someone asks, "How much should my tv (or radio) station put into trade paper advertising?"

For three out of four stations the answer is, "not a red cent."

When you advertise in a tv radio trade publication, you want to attract national business. You're pinpointing your message to account executives, ad managers, timebuyers. And you must have the ingredients that help you and your rep convert favorable impressions into sales.

With few exceptions, we advise that you reserve your promotion dollars for local use unless you have--

(1) A national representative who will be stimulated and helped by your trade publication advertising. (2) A market story strong enough to convince national and regional buyers that your station is logical. (3) A station story that warrants consideration.

Frequency and power aren't the whole answer, though they help Networks. A few 250-watt independents have invested as much as 50% of their national spot income in trade advertising and have achieved outstanding results.

As we mentioned earlier, three out of four stations have no business using national trade paper space.

If you're the one-out-of-four that should, SPONSOR recommends, on the basis of industry analysis, that you invest 5% of your 1956 national spot income in this pinpointed form of advertising.

With

191, 000

Watts of Firm Power

KGVO-TV

Missoula, Mont.

is the West's greatest
BUY
MAGNIFY YOUR SALES

IN THIS STABLE

CBS & ABC

KGVO-TV

MISSOULA
MONTANA

Population 145,700
Families 47,900
E.B.I. \$212,747,000

MARKET

- University City
- Rich Lumbering and Agricultural Area

GILL-PERNA, rep.

167 Mountainous Miles from Spokane

WHBF

coverage area has
1,102,500
people who spend
\$1,339,059,000.

Total retail S.M. Buying Power)

CBS FOR THE
QUAD-CITIES

DAVENPORT IOWA
ROCK ISLAND ILLINOIS
MOLINE EAST MOLINE
ISLAND NEW YORK

WHBF AM
TV
ROCK ISLAND, ILL.
REPRESENTED BY AVERY-KNODEL

gram development. C. J. LaRoche today bills at the rate of some \$15 million, with one-third in tv and radio, and the agency tv department plans to originate and develop programing for agency clients.

"You can't expect all programing to come out of Weaver's or Hubbell Robinson's brains," says LaRoche. "Besides we in the agencies are more concerned with commercial tv than they are. The agencies can lick the pants off the networks in serving the interests of advertisers—and they pay the bills; without them there is no network tv."

Good tv programing requires the contributions of as many creative programing men as possible, regardless of where they work—be it in networks, with independent packagers or in agencies, LaRoche believes.

"From a critical point of view, this is a poor season," he says. "We've collected the finest talent into tv, but new things aren't coming out in proportion. Excitement's missing this season."

Such excitement, he adds, can be generated through developing "good, original and creative programing concepts," rather than through sheer weight of dollar expenditures in talent and production.

Tv "spectaculars" can be low-cost

"We put on a spectacular for one of our clients, Warner Bros., who manufacture bras, girdles and foundations. The concept of the show, *The Warner Bros. Fashion Show*, is one that combines a service to the viewers by informing women on fashion trends, and at the same time, provides a logical, ideal vehicle for the sponsor's commercials. Our first in the series of four which will be on NBC TV starred Jinx Falkenburg, Bill Tabbert, Doretta Morrow on September 22. We've already had excellent response from consumers and from stores that carry the Warner line."

A tall, athletic looking man, LaRoche works in a large office where the walls are literally hidden by a multitude of photographs. The pictures trace his multi-faceted advertising career and some show him with such friends as Tom Dewey. There's even a picture of LaRoche in full hunting regalia on his favorite horse. There are, of course, several lovely glamor shots of his wife Clara (Roz Russell's sister) and pictures of his four offspring.

Despite an active business and social life, LaRoche feels it his responsibility, as a representative of business, to help develop in the American public an "ideology and system of ideas to back up the material wealth we have in this country."

Says LaRoche, "I've been in business for four decades, since I worked in a drug store while I was at Yale."

A series of sales promotion and space selling jobs brought him to Y&R in the late Twenties, where he became a contact man. "I had good health, so I outlasted other contact men and became president of the agency."

There've been significant trends in advertising, says LaRoche, since the days when he started in the business. "In the Twenties it was hard to get young men into advertising. They weren't interested and the money was low. Today advertising has achieved the status of a profession, but it's a young one. We need to realize our obligations to the public to an increasing extent in proportion to the growth of our profession."

Jana Demas pulls the strings
with feminine appeal...
Sells Cincinnati women
quite a good deal!



If it's a product women buy—and you want action now—then Jana is your buy on WKRC Radio. She can—and does—pull the strings that set off feminine buying impulses resulting in sales. Jana is typical WKRC Radio talent. Sincere, pleasant, infectiously good-humored, she draws women to her program, and directs them to her sponsors. Success stories? Get the facts from Katz!

WKRC
Radio

A TAFT STATION • Exclusive CBS Schedule.
Represented by the Katz Agency

FOR CINCINNATI, THERE'S ANOTHER KEY

IT'S WKRC-TV



Ken Church, Vice President and National Sales Manager • Don Chapin, Manager, New York Office, 550 Fifth Ave. • RADIO CINCINNATI, Inc., owners and operators of WKRC Radio and WKRC-TV in Cincinnati, and WTVN Radio and WTVN-TV in Columbus, Ohio.



**wcco television reaches a
thousand prospective customers at
the lowest cost in
Minneapolis-St. Paul television***

***WCCO Television's cost per thousand families is 17% lower than station A; 54% lower than station B; 80% lower than station C.**

Source: NSI June 1956.

CBS Television for the Northwest

WCCO Télévision

Minneapolis-St. Paul

Represented by Peters, Griffin & Woodward

NEW AND RENEW

NEW ON TELEVISION NETWORKS

| SPONSOR | AGENCY | STATIONS | PROGRAM, time, start, duration |
|---------------------------|----------------------|----------|---|
| Bonrus, NY | LGN, NY | NBC 144 | Caesar's Hour; Sa 9-10 pm; 2 Feb to 15 June |
| Bristol-Myers, NY | DCSS, NY | NBC 160 | Basketball; Sa 2:30-concl; 5 Jan; 7 games |
| Corn Prod, NY | C. L. Miller, NY | ABC | Press Conference; Su 8:30-9 pm; 2B Oct |
| Gen Mills, Mnpls | BBDO, Mnpls | CBS 107 | Giant Step; W 7:30-B pm; 7 Nov; 52 wks |
| Gerber, Fremont, Mich | D'Arcy, NY | CBS 93 | Capt Kangaroo; alt W 8:30-8:45 am; 10 Oct; 33 alt wks |
| John Hancock, Boston | Mc-E, NY | NBC 128 | Prod Showcase; 1 M in 4, B-9:30 pm; 1/2 spon; 4 Feb to 27 May |
| Kraft, Chi | JWT, Chi | NBC 51 | Comedy Time; Th 5-5:15 pm; 3 Jan; 52 wks |
| Kraft, Chi | JWT, Chi | NBC 110 | Tic Tac Dough; Th 12-12:15 pm; 3 Jan; 52 wks |
| Kraft, Chi | JWT, Chi | NBC 52 | Modern Romances; Th 4:45-5 pm; 3 Jan; 52 wks |
| Kraft, Chi | JWT, Chi | NBC 56 | Matinee; Th 3-4 pm; 2 partic; 3 Jan; 52 wks |
| Miles, Elkhart, Ind | Wade, Chi | ABC | Broken Arrow; alt Tu 9-9:30 pm; 11 Dec |
| Plastic Block City, Chi | Ovesey & Strauss, NY | CBS 56 | Capt Kangaroo; Sa 9:30-9:35 am; 24 Nov; 4 times |
| Reynolds Metals, Richmond | Buchanan, NY | CBS 155 | Natl Auto Show; Su 5-6 pm; 9 Dec only |
| Seven-Up, St. Louis | JWT, Chi | ABC | Circus Time; Th B-9 pm; partic; 6 Dec |
| Sweets Co, Hoboken | Eisen, NY | NBC 60 | Cowboy Theatre; alt Sa 12-12:15 pm; 24 Nov to 11 May |
| Sweets Co, Hoboken | Eisen, NY | NBC 110 | Tic Tac Dough; alt Tu 12:15-12:30; 27 Nov to 14 May |
| Sweets Co, Hoboken | Eisen, NY | NBC 52 | Modern Romances; alt Tu 4:45-5 pm; 27 Nov to 14 May |
| Sweets Co, Hoboken | Eisen, NY | NBC 53 | Howdy Doody; alt Sa 10-10:15 am; 24 Nov to 11 May |
| Sweets Co, Hoboken | direct | CBS 69 | Huckle & Jeckle; alt Su 1-1:30 pm; 14 Oct; 7 alt wks |
| Sweets Co, Hoboken | direct | CBS 61 | Texas Rangers; alt Sa 11:30-12 n; 6 Oct; 26 wks |
| Toni, Chi | North, Chi | NBC 110 | Tic Tac Dough; alt M 12:15-12:30 pm; 7 Jan to 16 Sept |
| Toni, Chi | North, Chi | NBC 63 | Queen for a Day; alt M 4:15-4:30 pm; 12 Nov to 16 Sept |

RENEWED ON TELEVISION NETWORKS

| SPONSOR | AGENCY | STATIONS | PROGRAM, time, start, duration |
|---------------------------|---------------------|----------|---|
| Bristol-Myers, NY | Y&R, NY | CBS 98 | Godfrey Time; M & W 11-11:30 am; 22 Oct; 52 wks |
| Gen Motors—Chevy, Detroit | Camp-Ewald, Detroit | CBS 112 | G. Moore; W 10:15-10:30 am; 28 Nov; 13 wks |
| Hartz Mtn, NY | Hartman, Chi | ABC | Circus Time; Th 8-9 pm; partic; 20 Dec |
| Kellogg, Btl Creek | Burnett, Chi | CBS 74 | Godfrey Time; Tu & Th 11-11:15 am; 23 Oct; 52 wks |
| Lever Bros, NY | JWT, NY | CBS 98 | G. Moore; W 10-10:15 am; 14 Nov; 52 wks |

BROADCAST INDUSTRY EXECUTIVES

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---------------------|--|--|
| John Albaugh | WKY-TV, Okla City | KEY-T, Santa Barbara, acct exec local sls |
| Norman Bagwell | ABC-TV, Chi, dir central div | WTVT(TV), Tampa-St. Petersburg, bus mgr & admin asst |
| James W. Beach | MCA-TV, vp chg NY office | Same, vp |
| Aaron Beckwith | WSUN-TV, St. Petersburg, prog dir | Nat Telefilm Asso, NY, dir bus devel |
| Charles D. Bishop | WNBH, New Bedford, Mass. | WSUN AM-TV, prog dir tv & radio |
| Dick Bunnewith | WSUN-TV, St. Petersburg, chg continuity | WOKO, Albany, sls |
| Bill Coletti | Dewey & Almy, Cambridge, sls | WSUN, sls rep |
| George H. Duncan | H-R Reps, NY, clerical | Avery-Knodel, NY sls |
| John Falcetta | KDKA, Pittsburgh, sls | Same, sls prom |
| Arnold Felsher | Crosley Broadcasting, Cin, dir radio-tv merch | MCA TV, Pittsburgh, sls |
| Jack Frazier | NBC o&o stns, NY, rate & pricing analyst | Same, dir client service |
| Nicholas Gordon | Vitapix, NY, exec vp & gen mgr | Same, mgr rates & program eval |
| Edward E. Hall | WSUN-TV, St. Petersburg | CBS radio, NY, bus mgr net sls |
| Maurice Hayes | WSUN-TV, St. Petersburg | Same, tv b'cast operations super |
| Maurice Hesslegrave | WSUN-TV, St. Petersburg, acct exec | WSRS, Cleve, pub rel & merch mgr |
| Jack Hitchcock | Capehart Farnsworth, Ft Wayne, Ind | WSUN, sls mgr |
| Carol A. Johnson | KCEN-TV, Temple, Tex, sls | WOWO, Ft Wayne, publicity dir |
| Phil Jones | KTLA, LA, sls | MCA TV, Houston, film syn div rep |
| Ralph Jones | MCA, TV, Chi, sls | Weed & Co, Hollywood, sls |
| Raoul Kent | Frank King & Co., LA, owner | Same, vp |
| Frank King | WTMJ AM-TV, Milwaukee, music dir | Same, also KFWB, LA, gen sls mgr |
| Maurice Kipen | ABC-TV, NY, net sls | Same, sales |
| William Koblenzer | Dumont tv, NY, producer | National Telefilm, NY, sls exec |
| Elaine Laron | MCA TV, NY, research super | Screen Gems, NY, publicity rep |
| Ronald Leif | Guild Films, sls | Same, sls staff |
| Jerry Liddiard | NBC radio, NY, coordinator program sls | Same, eastern div sls mgr |
| Allen Ludden | WSUN-TV, St. Petersburg, tv producer | Same, mgr program planning & devel |
| Chad Mason | KHJ-TV, LA, chg merch & serv for nat advertisers | Same, prod mgr |
| John Melton | | John Blair, LA, acct exec |

NEW AND RENEW

BROADCAST INDUSTRY EXECUTIVES *continued . . .*

| | | |
|-----------------------|---|---|
| Robert E. Lee Moore | WPIK Alexandria, Va, local sls & pub rel | Same, nat sls dir |
| Lois T. Morse | SPONSOR, NY, asst ed | Blair Television, NY, prom dept |
| Mark Munn | KWSC, State College of Wash, continuity ed & instr radio-tv | WGN AM-TV, Chi, asst sls prom mgr |
| Vera New | WSUN, St. Petersburg, sls mgr | WSUN AM-TV, mgr prog & sls serv |
| Bob Nystedt | WISN-TV, Milwaukee, news ed | WSUN AM-TV, St. Petersburg, dir advtg & prom |
| George Olenslager | KPHO-TV, Phoenix | KOOL-TV, Phoenix, acct exec |
| Robert Olson | WKY-TV, Okla City | WTVT-TV, Tampa-St. Petersburg, operations mgr |
| William Quivey | Action Films, NY, owner & mgr | Wilding Pictures, NY, acct exec eastern sls div |
| Charles D. Reeves | CBS-TV, NY, net acct exec | Screen Gems, NY, nat acct exec |
| Charles D. Richardson | KPTV, Portland, sls & office mgr | KGW-TV, Portland, sls staff |
| Joseph Ruggiero | Forjoe & Co, NY, acct exec | Select Station Reps, NY, sls |
| Arthur L. Savage, Jr. | Lake Spiro Shurman, Memphis, timebuyer | Katz Agency, Atlanta, tv sls |
| John P. Shipley | WKNB AM-TV, W Hartford, chief eng | Same, operations mgr |
| Robert J. Steinle | Amos Parrish, NY, acct super, asst dir sls prom & ad agency | NBC-TV, NY, prom mgr, merch dept |
| Robert Wogan | NBC radio, NY, eastern program mgr | Same, mgr program operations |

ADVERTISING AGENCY PERSONNEL CHANGES

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|--------------------------|---|--|
| Rube Blavat | Advertising Associates, Phila, office & prod mgr | Same, also board of directors |
| Al Bonk | U. S. Advertising, Chi | Same, asst to pres |
| John F. Bonsib | Bonsib, Ft Wayne, Ind, vp & treas | Same, pres |
| Louis W. Bonsib | Bonsib, Ft Wayne, Ind, pres | Same, chairman of the board |
| Esther Burke | LOOK, NY, staff | Roy S. Durstine, NY, mgr publicity dept |
| William E. Chambers, Jr. | McCann-Erickson, NY, vp & acct super | FC&B, NY, vp & acct super-Gen Foods & Lever Bros |
| Howard Dahms | Advertising Associates, Phila, acct exec & creative dir | Same, also board of directors |
| Harry J. Deines | JWT, NY, vp | Fuller & Smith & Ross, NY, vp chg Westinghouse Ind Div |
| Malcolm Dewees | Johnson & Lewis, San Fran, acct exec | Buchanan, San Fran, radio-tv dir |
| Arthur B. Dowd | Plymouth, Detroit, merch mgr | Clark & Bobertz, Detroit, mgr sls prom dept |
| Jeannette Durlinger | U. S. Advertising, Chi | Same, radio-tv timebuyer |
| Shippen Geer | Shippen Geer & Co, NY, head | Fuller & Smith & Ross, NY, vp chg corp pub rel all FSR offices |
| West Gillingham | W. B. Doner, Detroit, acct exec | Betteridge & Co, Detroit, exec vp |
| Norman Gladney | Bulova, NY, dir tv & radio merch | Reach, Yates & Mattoon, NY, dir & vp chg tv & radio |
| Len Hall, Jr. | BBDO, Cleve, creative dir | BBDO, NY, group creative head Philco acct |
| S. R. Hutton | Honig-Cooper, San Fran, pres | Same, chairman of the board |
| Robert Phelps KuKuck | Hefferman & McMahon, NY, pres | Hoffman-Manning, NY, radio-tv dir & acct exec |
| William A. MacDonough | Avco, NY, dir merch & advtg Crosley-Bendix Div | Kudner, NY, exec staff, Frigidaire acct |
| Byron W. Mayo | BBDO, San Fran, acct exec | FC&B, San Fran, acct exec |
| Henry Nathan | Goodkind, Joice & Morgan, Chi, vp | C. Wendel Muench, Chi, merch counselor & acct exec |
| John O'Connell | Cunningham & Walsh, NY, asst med dir | Dan Lawrence, San Diego, acct exec |
| Shelton Pogue | Y&R, San Fran, vp & contact super | Dancer-Fitzgerald-Sample, NY, asso med dir |
| George Richardson | BSF&D, Detroit, acct & creative super | Same, office mgr |
| F. M. Rodgers | BBDO, Cleve, acct super | Van Sant-Dugdale, Balt, acct exec |
| Fred I. Sharp, Jr. | Ted Bates, NY, exec mktg dept | Same, vp |
| Richard G. Terry | ABC Radio, NY, asst script ed | Same, vp mktg dept |
| Maureen P. Toomey | | Salzman, NY, copy chief & acct exec |

STATION CHANGES

KILT (TV), El Paso, has appointed Young Television natl reps
 KLIF, Dallas, has appointed John Blair Co natl reps
 KOMA, Okla City, has been sold to Meyer Feldman & Associates, pending FCC approval
 KONO-TV, San Antonio, to join ABC tv net, effective 21 Jan
 KRAI, Craig, Colo, has appointed Simmons Associates natl reps
 KSAN San Fran, has appointed Tracy Moore & Assoc. reps in LA & Pacific Northwest areas
 KSLV, Monte Vista, Colo, has appointed Simmons Associates natl reps

KTMS, Santa Barbara, has become an affiliate of Don Lee radio net
 KUBC, Montrose, Colo, has appointed Simmons Associates natl reps
 KVOD, Denver, has appointed Simmons Associates natl reps
 WAFB-TV, Baton Rouge, is now represented by Blair TV
 WFPG-TV, Atlantic City, has been changed to WHTO-TV
 WMFD-TV, Wilmington, N. C., has appointed Wagner-Smith Associates & James S. Ayers natl reps
 WOKO, Albany, has appointed Breen & Ward stn reps

NEW FIRMS, NEW OFFICES (Change of address)

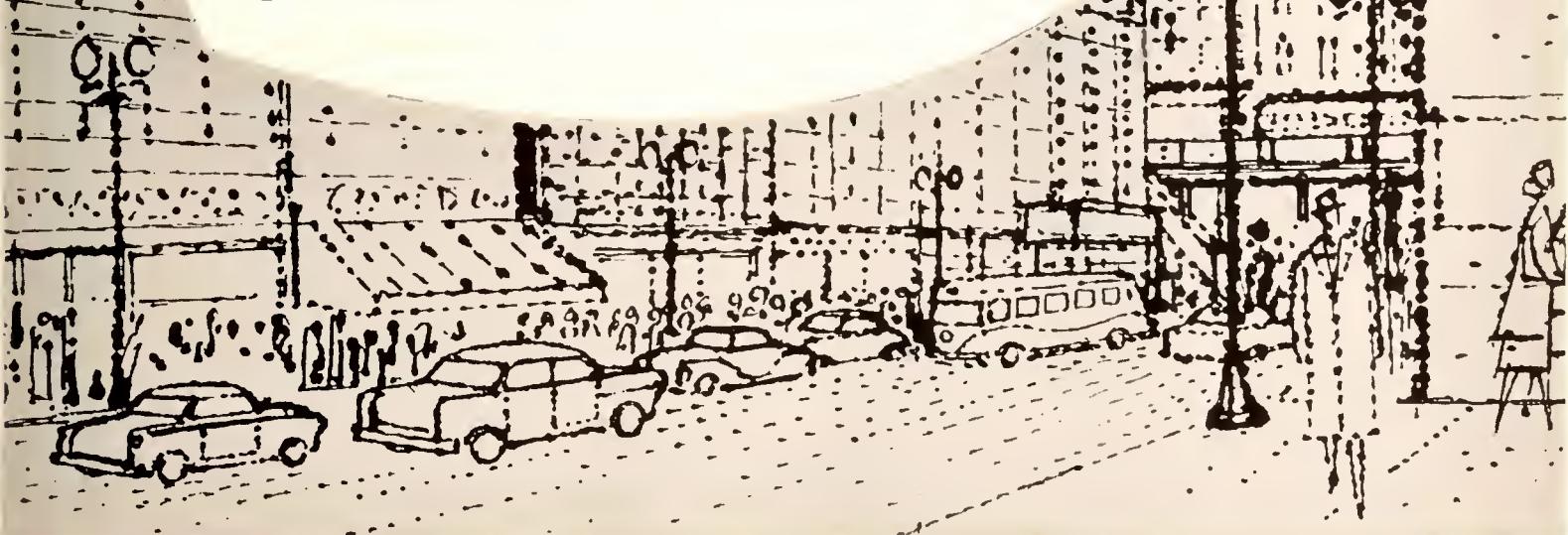
Betteridge & Co., Detroit, has new offices in the Penobscot Bldg.
 Breen & Ward, NY, new in field of station representation, is at 400 Madison Ave.
 Buchanan & Co., San Fran, has moved to Suite 1500, Russ Bldg
 Bureau of Advertising of ANPA, NY, is now at 485 Lexington Ave
 Andrew Cowans Inc, Montreal, new in field of pub rel & radio-tv advisors is located at 1570 St. Matthew Street
 K JOE Shreveport, in expansion program, has moved into entire 2nd floor of First Federal Savings & Loan Association Bldg
 Valley & Love, NY, is now James Love Productions with new quarters at 115 W 45th St
 Anglo Filmusic, NY, has opened Hollywood office at 1548 No Highland Ave

Louise Newman Agency, Oakland, Cal, has merged with Ad Fried & Associates. Offices at 318 15th St. Oakland
 Maxwell Associates, Phila, is new agency with offices in Beury Bldg
 Minot TV, NY, is now located at 120 E 56th St
 Mumm, Mullay & Nichols, NY, is now located at 580 Fifth Ave
 Van Praag Productions, NY, now has Fla. office at 3143 Ponce de Leon Boulevard, Coral Gables, Miami
 Wagner-Smith, Associates, NY, new radio-tv reps, is at 280 Madison Ave
 WHEC, Rochester, NY, will move into bldg at 191-195 East Ave as part of its expansion program
 WMGY, Montgomery, Ala, has moved to 358 Capitol Parkway, Montgomery

A History of success with movies since 1950!

...as well-known in Chicago for superior product and maximum audience as State Street!

MOVIES on channel 9 have dominated the Chicago audience from 10 P.M. to sign-off for almost seven years.



...and now, the Thursday 10 p.m. story:

In July, WGN-TV introduced the best first run movie product available in this period. The rating jumped from an ARB average of 8.7 to an average 22.9—an increase of 163%!

We hit another jackpot on Thursday, Oct. 11 with "How Green Was My Valley," when ARB gave this period a whopping

73.8 share of audience
28.1 high quarter hour

AVAILABLE

Announcements in this program! Check your WGN-TV representative for immediate availabilities.

Just another footnote to a history of success in film programming.

It's consistency that counts!

We can now provide clients with the best product of three major Hollywood companies:

WGN-TV

Midwest Office
441 N. Michigan Ave., Chicago 11

Eastern Advertising Solicitation Office
220 E. 42nd St., New York 17

Channel **9**

Also represented by
Edward Petry & Company, Inc.

RADIO RESULTS

SWIMMING POOLS

SPONSOR: Delphia Pools, Inc.

AGENCY: Direct

Capsule case history: Radio can even sell swimming pools according to George Delphia, owner of Delphia Pools Inc., Fresno, Cal. During the month of August, Delphia purchased 100 one-minute announcements over station KBIF, Fresno. As a direct result of the announcements, Delphia Pools received from three to five calls a day from residents throughout the five-county area surrounding Fresno. Calls came from Modesto 85 miles to the north and Avenal 55 miles to the south. At least 10 pools representing gross sales of \$10,000 have been sold solely through the use of the radio promotion, reports George Delphia, whose total investment in KBIF came to \$385. In a letter to KBIF's Dave Maxwell, Delphia wrote, "I would like to compliment you on one of the most successful selling jobs I've ever encountered in the swimming pool business. Your station has brought us one of the finest returns on our advertising we have ever had." Delphia's return came to over \$100 in sales for every advertising dollar invested, proving again that radio moves expensive, non-impulse items.

KBIF, Fresno, Cal.

PROGRAM: Announcements

AUTO SERVICE

SPONSOR: Enoch Chevrolet Co.

AGENCY: W. B. Geissinger

Capsule case history: Enoch Chevrolet Co., of Los Angeles, which is open for business 24 hours a day, features a night service department that has been promoted successfully over KMPG Radio, Los Angeles. Working on the assumption that the best way to attract customers to an all-night business is by reaching the people who are awake in the post-midnight hours, Enoch Chevrolet went into sponsorship of KMPG's *On Till Dawn* program (between 1:00 and 5 a.m.). The advertiser's objective was, and still is to boost the quantity of night service business and, incidentally, to add to his new and used car volume by acquainting more people with Enoch's 24-hour service and sales operation. (Enoch's is open seven days a week as well.) Format for the record show is a maximum of music and a minimum of unnecessary talk. John McShane, who handles the show, draws the line at including telephone conversation or interviews on his show. His mainstay is what he describes as "good popular music". According to KMPG's sales service manager, sponsorship of *On Till Dawn* by the service department increased business by 330%.

KMPG, Los Angeles

PROGRAM: *On Till Dawn*

APPLIANCES

SPONSOR: Hill Radio and Television

AGENCY: Direct

Capsule case history: What does a radio station do when a client says he wants to be put on the map as an appliance outlet in a matter of hours? CHML, Hamilton, Canada responded with *Operation 72*, a continuous 72-hour marathon sale. Within a three-day period, listeners to CHML were made aware that Hill's Television and Appliance store sold every kind of appliance. The campaign started with teasers. Two days in advance of the sale there were 32 short announcements; these were followed by 25 flash announcements on the sale's opening day. During the 72-hour period, CHML extended its broadcasting hours to remain on the air all night and originated 10 hours of programming from studios set up in the Hill store. To create added in-store attention, entertainment, a radio auction and refreshments were provided during the night. Often there were crowds of 75 and 100 people at the store as late as 3 and 4 a.m. At the end of 72 hours, Hill had sold over \$100,000 worth of merchandise, more than 140 tv sets and over 60 major appliances — equalling the volume of Hill's best month.

CHML, Hamilton, Canada

PROGRAM: Announcements

MONTGOMERY WARD

SPONSOR: Montgomery Ward

AGENCY: Direct

Capsule case history: Many local Montgomery Ward catalog and department stores throughout the country appear to be consistent users of broadcast media if the material received by this department is any indication of the national picture. Most recent case history comes from Montgomery Ward in Spokane, Wash., which recently completed a sale of G. E. electrical appliances. For a three-day *KXLY Sellathon* the Spokane store bought a run-of-schedule campaign featuring 30- and 60-second announcements made directly from the aisles of the store. According to Robert J. Moore, KXLY promotion manager, the *Sellathon* increased appliance sales by 133.4% and was responsible for similar increases in adjacent store departments. Cost of the campaign, which ran 18, 19 and 20 October, was \$1,000. Although Moore termed the sale a "radio sellathon" some tv announcements were also used. A letter from M. W. merchandise manager G. R. Williams thanking KXLY read, in part, "Store traffic increased immensely as a result of the blitz type coverage. . . We did not expect the wonderful results, be assured we're planning future promotions."

KXLY, Spokane, Wash.

PROGRAM: Announcements



ABC Radio Affiliates Advisory Board

November 16, 1956

As members of the ABC Radio Affiliates Advisory Board we know that network radio today is unmistakably gaining new strength both with audiences and advertisers. The average network station today outrates the average non-affiliated station consistently across the country, providing better service to the community as well as better ratings. The will o' the wisp of independent station rating superiority has been publicized by a few instances of recent network disaffiliation which we believe were ill advised.

We feel strongly that ABC affiliates today have the greatest opportunity in years to capitalize upon the basic strength and resurgence of network programming service. ABC management has given us concrete evidence of aggressive and dynamic leadership in the areas of programming, news, sales and research, all of which combine to give us a stronger program structure for the benefit of our communities.

As network affiliates who endorse the network concept of broadcasting enthusiastically, we refuse to operate like a juke box.

Si Goldman - WJTN Jamestown, N.Y.
J. P. (Pat) Williams - WING Dayton, O.
Ben A. Laird - WDUZ Green Bay, Wisc.
T. B. Lanford - KRMD Shreveport, La.
C. B. Locke - KFDM Beaumont, Texas
William Grove - KFBC Cheyenne, Wyo.
James Wallace - KPQ Wenatchee, Wash.
A. D. (Jess) Willard - WGAC Augusta, Ga.

SPOT BUYS

TV BUYS

TREND OF THE WEEK: Spot buying strategy is finer honed, and one of best examples is current tactic of H. J. Heinz Co., Pittsburgh. Tying the new year to its famous 57 brands of soups, condiments and canned goods, Heinz is scheduling a "Try 57 in '57" theme for i.d.'s and 20's in 65 to 70 major markets on New Year's Eve and New Year's Day. Plan is to air total of four commercials per market about half an hour before midnight on New Year's Eve, the remainder the following day. Buying for film announcements will be completed by end of next week. Agency: Maxon, New York. Buying supervisor: Tom Maguire.

Falstaff Brewing Corp., St. Louis, is checking half-hour availabilities for its planned syndicated tv film show which will replace *Celebrity Playhouse*. New markets will be added to earlier lineup and a first-of-the-year start is planned. Agency: Dancer-Fitzgerald-Sample, New York. Buyer: Frank Howlett.

Proctor Electric Co., Philadelphia, via Weiss & Geller, New York, is lining up availabilities for a mid-January drive in behalf of its new steam iron. Current saturation spot tv schedule, for its table and toaster, ends in late December in some 18 markets; 30 cities planned for new campaign, with buying starting within a fortnight. Client has increased budget to cover these new major metro areas and plans continued promotion of the ironing table in the spring, the toaster in the fall. Buyers: Max Tendrich and Jack Geller.

Continental Baking Co., New York, through Ted Bates agency, same city, will renew its alternate-week sponsorship of the syndicated film show, *Annie Oakley*, on more than 70 stations 1 Jan. Co-sponsor with Continental's multiple-product line is Carnation milk. Bates buyer is Winston Kirchert.

National Biscuit Co. (Nabisco), New York, expands the number of markets for its syndicated film show, *Sky King*, from 80 to an unexpected 107 early next year. Half-hour show, promoting all sweet goods, is expected to run from January through June, preferably in late-afternoon marginal time periods which attract children. Client is interested in some Saturday time periods. Buying has just started in a few markets. Agency: McCann-Erickson, New York. Buyer: Sal Agovino.

Lady Esther, division of Zonite Products Corp., Chicago, launches a month-long, post-holiday spot tv drive to sell its special combination of a free 69¢ jar of moisture cream with purchase of an 89¢ jar of four-purpose face cream. Saturation film announcements will

Accident

... BUT NOT ON FILM! Now you'll "air" no fluffs, no goof flips, no slips when you use film. spot retakes take care of this. And, what's more, you'll be able to pre-test your opus—show it at like it to selected audiences... and their reactions at relatively low cost. Also, you'll enjoy advantages of expert programming, deeper coverage, wider scope material! You'll be wise — and economical — to use EASTMAN FILM.

For complete information write to:

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.



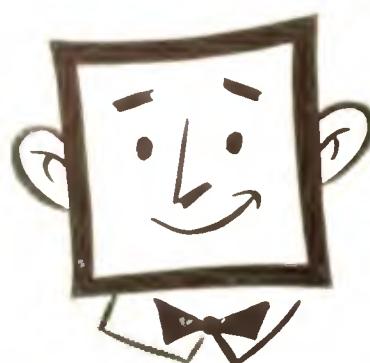
ill happen

Coast Division
Santa Monica Blvd.
bd 38, California

Midwest Division
130 East Randolph Drive
Chicago 1, Illinois

or W. J. GERMAN, INC.
nts for the sale and distribution of Eastman Professional
icture Films, Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

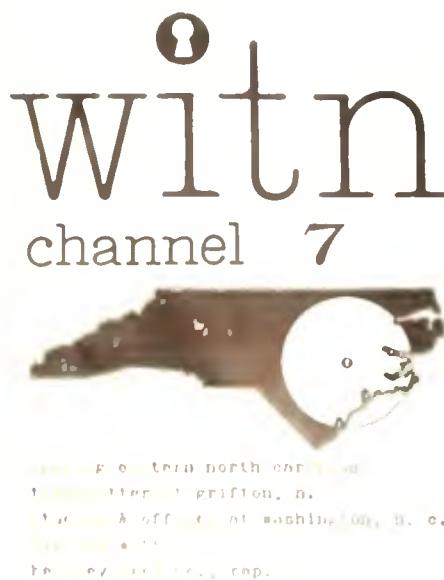
square adman
thought
washington
was in d. c.
and greenville
in s. c.



Met an advertising man the other day. Said sure he knew where Washington and Greenville were. They're in D. C. and S. C., he said.

A real square. Right under his nose lies one of America's hottest markets with more NBC unduplicated television homes than Erie, Pennsylvania; Spokane, Washington; Little Rock, Arkansas; Columbia, South Carolina or Montgomery, Alabama.

What market? The Washington (N. C.) - Greenville (N. C.) market. And top power, top tower, WITN Channel 7 is blasting every tobacco-picking family in the market with the cream of NBC-TV programming.



kick off in 27 major metro areas 1 January, followed by diminishing frequency until the end of that month. Agency: Dancer-Fitzgerald-Sample, Chicago. Buyer: Tom O'Connell.

RADIO BUYS

TREND OF THE WEEK: Increasing number of advertisers are buying spot radio to reach the medium's specialized audiences within the mass audience. The Borden Co., New York, for its evaporated milk, has used Negro-, Spanish- and Indian-appeal radio for several seasons, concentrating in the West and South in some 14 areas. 1957 pattern is expected to remain the same: quarter-hour shows and minute participations with live announcements at the rate of six weekly all year 'round. 100% of evaporated milk budget goes to this type of limited-appeal radio. Agency: Young & Rubicam, New York. Buyer: Bertrand Hopt.

American Airlines, New York, via Lennen & Newell, same city, is appraising possibility of supplementing its *Music 'Til Dawn* program segments on CBS o and o radio stations with intensive saturation spot. Reported rate: some 85 weekly per station in major market areas. AA buyer is Sherry Heath.

American Tobacco Co., New York, for Herbert Tareyton cigarettes, is winding up its current spot radio schedule nationally, preparatory to a 3-month hiatus for its traditional re-entry into the medium in the spring. Agency: Lawrence C. Gumbinner, New York. Buyer: Paul C. Gumbinner.

Metropolis Brewery of New Jersey, Trenton, for its Champale malt liquor, is adding to Negro radio schedules in North Carolina markets. Pattern: minute participations in music shows for 26 weeks, with strong daytime schedules supplemented by p.m. disk jockeys, less emphasis on weekends. Frequency: 10 to 15 announcements weekly. Champale, which has limited distribution, has used Negro-appeal radio for past two years. Agency: Dowd, Redfield & Johnstone, New York. Buyer: Carolyn Diem.

RADIO AND TV BUYS

Liggett & Myers Tobacco Co., New York, plans to break with a '57 campaign in behalf of L&M Filters in a "fairly representative list" of national markets. Preferences: nighttime tv, daytime radio, with a saturation rate in the latter. Availabilities are being lined up and buying has not started. Agency: Dancer-Fitzgerald-Sample, New York. Buyer: Lionel Furst.

American Tobacco Co., New York, is still looking for radio and tv availabilities as it expands its market list for the new Hit Parade filter cigarettes. Pattern: advertising expansion as distribution increases. Hit Parade is nearing national distribution, and should blanket country shortly after 1 Jan. Agency: BBD&O, New York. Buyer: Doug Yates.



WMT-TV WILL SOON* PUT INTO OPERATION ONE OF THE WORLD'S THREE HIGHEST TOWERS.

People watch programs, not towers. *Without* the new tower the last Pulse showed that 15 of the top 15 once-a-week shows are on WMT-TV, 10 of the top 10 multi-weekly shows are on WMT-TV. The 25-county Area Pulse showed WMT-TV first in share of audience, with 418 out of a possible 461 quarter-hour firsts. Separate reports for 3 of Iowa's 6 largest markets show WMT-TV the overwhelming favorite in each. *With* the new tower it will be easier than ever to watch WMT-TV's programs.

WMT-TV • CBS for Eastern Iowa • Mail address: Cedar Rapids • National representatives: The Katz Agency

* Target date: December

News and Idea WRAP-UP

ADVERTISERS

Glamorene allocates a million for network tv

Glamorene, a million dollar a year spot advertiser, has appropriated another million and is shopping around for a network television show. Network plans will not take anything away from this advertiser's spot budget.

Glamorene plans to step into network tv after the first of the year. It has no specific type of show in mind at present.

Pepsodent's yellow now goes to toyland

Pepsodent is currently using radio and newspapers to sell a doll that has yellow teeth when it lies down and white teeth when it sits up. Doll comes complete with toothbrush and toothpaste. Cost: \$5.98.

Pepsodent is also test marketing a new toothpaste for kids called "Stripe." The tube has a new-type top which adds red stripes to the paste as it is squeezed out.

The holiday season is bringing out more Christmas premiums. Firestone is offering free a booklet of 22 most-requested carols on its *Voice of Firestone* ABC simulcasts. Hallmark

has a 32-page gift wrapping booklet available for 25 cents and is plugging it on its NBC TV *Hall of Fame* shows. Another booklet—this one from Alcoa emphasizes aluminum foil decorations and is currently shown on the *Alcoa Hour* on NBC TV.

Prudential Insurance Company is sponsoring another local "stereophonic" combination radio and tv broadcast. Added to Los Angeles broadcasts (mentioned in 24 November Wrap-up) will be the *Brigham Young University Christmas Hour* on KTWT and KDYL in Salt Lake City.

... **Temple Frosted Foods** of Brooklyn has launched a vigorous radio campaign on WOR and WMGM in New York, as well as WTOP in Washington, D. C. Temple is emphasizing radio in its ad plans for the first time. Previously has successfully used tv. Blaine-Thompson is the agency.

Local budgets will benefit from Coca-Cola's dropping of NBC TV's *Eddie Fisher show* come 22 February

... **Pharmaceutical Co.** will join parent company, Lanolin Plus, on NBC TV's *Break the \$250,000 Bank* starting 1 January. All-In-One reducing capsules will be featured product.

Flood of letters to CBS Radio's

Robert Q. Lewis Show after toothpaste tube manufacturer offered \$5,000 for invention of practical cap that won't fall off the tube when unscrewed. Three days later 3,000 letters, 50 telegrams, and 100 actual models were received by the network. . . **U. S. Time Corporation** has extended its sponsorship of the *Steve Allen Show* through to 28 April. Original contract called for just four fall outings. New pact covers one-third sponsorship twice a month.

Mattel, toy manufacturer, which sponsors an alternate week quarter hour of ABC TV's *Mickey Mouse Club* nationally has also signed for two local segments on WABC-TV, N. Y. . . **First use of network tv** by Diamond Walnut Growers is NBC's *Home* show.

Comic books, plastic armour, games and costumes will be among merchandising by-products of *The Adventures of Sir Lancelot* through contracts just signed by California National Productions. . . **Pan American sponsorship** of nine *See It Now* shows will put the program on a definite one week in four basis (Sunday 5-6 or 5-6:30 p.m.). Pan American joins Shulton in co-sponsorship on 2 December and then will assume full backing on nine more shows this season.



COMMERCIALS: Staged on Broadway's "The Big Show," the General Electric executives are shown here in a scene of tv spots.



RADIO STATIONS: KOWH, Omaha, stages a beard contest part of open house celebrations. Mitch Miller acting as judge.



TV STATIONS: WKY-TV's Foreman Scotty plays host at Oklahoma City station's color party for "Jack and the Beanstalk."

AGENCIES

TV Department, Inc.— new service for agencies

TV Department, Inc. with offices in New York (120 East 56th St.) and studios in New Orleans (MPA) introduces itself as a full scale, completely staffed television department available to all agencies. Services offered include: media, presentation and research departments as well as studios, animation, film library and complete production staff of 300 people.

Main emphasis is on the production of commercials. TV Department, Inc. stresses low cost because of New Orleans site. Prices quoted for animated commercials are \$40 to \$60 per second.

Another newly formed agency service has been organized by Carol Graham, formerly of Donahue & Coe. Miss Graham offers New York representation for out-of-town agencies as well as commercials production for in-town firms. Her services include: radio spots, live & film tv commercials, recorded and filmed sales presentations. Fees—annual retainer of \$2,500 per year or 15% cost of job.

A million-dollar month is reported by Emil Mogul Co. October set a new high in billings for the 16-year-old firm. The agency was started in 1940 with a staff of four, billings for the first year were \$200,000.

New agency appointments: Lenheric, recently bought by Helene Curtis, has appointed three Chicago (and Curtis) agencies to handle various products. Earle Ludgin gets fragrances and the men's line, Gordon Best will handle Tweed hair spray, and Weiss & Geller will be in charge of Tweed Soft Fragrance shampoo. . . . Nestlé has appointed Bryan Houston to handle Nescafe Espresso Instant Coffee. . . . Jacoby-Bender has appointed Friend Reiss to handle advertising for JB watchbands.

Leo Burnett ad in *Wall Street Journal* announcing the recent move to the Prudential building in Chicago contained a small box which stated the new offices also had a terrace but Burnett didn't know what to do with it. Immediately 200 unsolicited letters with suggestions rolled in (and more

got it straight
from the Jockey's mouth



That's something that could be said for a lot of products and services Milwaukee buys, because in this case, the tipster we're referring to is a WEMP Disc Jockey! These boys are strong personalities around here with a loyal gang of fans. The audience they've built over the years is your market, and whether they lend their own inimitable styles to a "live" announcement you send them or play your transcribed message, you will sell on WEMP.

We suggest that you slap a harness on Milwaukee's vast buying market and do it at a right handsome cost per thousand. Give our reps a call and let them give you the complete picture.

Milwaukee's Best Buy

WEMP
5000 Watts at 1250

Burnett's apple
juice is served along to the new
guests in a large bowlful in each recep-
tion room.

Long time tenant in Chicago's Civic Opera Building, Geoffrey Wade, is expanding 26th floor headquarters and adding more space for media buying and research. Miles Labs is biggest account. . . . Also expanding—Fred Gardner Agency now has leased almost the entire 17th floor of the building at Madison and 42nd St.,

New York. Gardner started out with an apartment-office and a dining room table for a desk.

NETWORKS

Celler Committee discloses web profits on co-owned shows

Breakdown of network profit participation in co-owned programs as disclosed by the Celler Committee sums up as follows:

ABC—*Wyatt Earp, Jim Bowie and Wire Service*, 50%; plus merchandising; *Ozzie & Harriet*, 40%; *Make Room for Daddy*, 33½%; and *Ray Bolger Show*, 33½% syndication.

CBS—All Desilu Productions, 24% with 10% more on option; *December Bride*, 24.75%; plus merchandising rights; *The Brothers*, 50%, plus merchandising; *What's My Line?*, 40% with 50% of subsidiary rights; *Captain Kangaroo*, 100% with 50% of residuals; *Garry Moore*, 50% both program and residuals; and 55% to 100% of all Arthur Godfrey shows.

NBC—Hope Enterprises, 25%; Max Liebman Productions, 17½%; *George Gobel Show*, 33½%, plus merchandising and residuals; and *Frontier*, 50% of syndication and merchandising.

Miles shifts programing pattern with "Broken Arrow" buy

Longtime news and country music sponsor, Miles Labs has bought alternate weeks of "adult" Western, *Broken Arrow*, on ABC TV. Sponsorship starts 11 December.

Production and talent costs of \$31,000 per show make *Broken Arrow* Miles' most expensive single network TV undertaking at the present time. Miles' other nighttime shows include two segments of ABC TV's *John Daly News* and one segment plus an alternate week segment of the VBC TV *Venus*.

GOOD LOOKIN'!

That's the MAJORITY Opinion
in Rochester, N. Y.
about

CHANNEL

10



...and we have a LOT of GOOD LOOKIN'
RATINGS to back it up!

MORNINGS... **63.4%**

AVERAGE WEEKLY SHARE OF AUDIENCE
LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR. 1956)

AFTERNOONS **54.6%**

AVERAGE WEEKLY SHARE OF AUDIENCE
LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR. 1956)

EVENINGS... **52.0%**

AVERAGE WEEKLY SHARE OF AUDIENCE
LATEST AVAILABLE TELEPULSE FOR ROCHESTER (MAR. 1956)

TAKE A GOOD LOOK AT THESE RATINGS... AND A GOOD
LOOK AT THE RICH ROCHESTER AREA. IT'S GOOD LUCK TO
BUY WHERE IT'S GOOD LOOKIN'!

WRITE US TODAY FOR CHOICEST
AVAILABILITIES IN ROCHESTER!

CHANNEL 10
125,000 WATTS • CBS BASIC • ABC AFFILIATE
OPERATED SHAR TIME BY
WHEC-TV AND WVET-TV
ROCHESTER, N.Y.

EVERETT-MCKINNEY, INC. • NATIONAL REPRESENTATIVES • THE BOLLING CO., INC.

First major nighttime casualty this season is NBC TV's *Walter Winchell Show*. Both Toni and Old Gold will bow out after the first week in January. No plans set to fill the Friday 8:30-9 spot at presstime.

New ABC TV-Warner Brothers pact calls for three more series produced by Warners as well as ABC use of the motion picture company's complete facilities. The plan is expected to bring many of the network's independently produced shows to the Warner lot. The three new series to be produced by Warner Brothers for ABC TV include an hour Western, a half-hour mystery, and a half-hour adventure. At present W. B. produce ABC's successful *Cheyenne* and *Conflict*, alternate Tuesday night series.

CBS net income for first three quarters of 1956 reached \$9,368,073 as

compared to \$8,718.713 for the same period last year. . . . **Smart idea-at-work** is NBC TV's *Tic Tac Dough* presentation sent to 1,000 advertisers and agencies. Brochure includes a variation of the tv game with questions based on NBC TV Daytime story, three winners will receive RCA "personal" tv sets.

COMMERCIAL

General Cigar commercials feature Broadway hit cast

Leads from the cast of "The Most Happy Fella," Broadway musical, can now be seen selling White Owl cigars via tv commercials. Sales pitch is parody of the show's title song with new "lyrics" written by Young & Rubicam.

The commercials are being used on General Cigar's *National Bowling Champions*, NBC TV Sunday at 10:30 p.m., as well as on syndicated shows and spots in East Coast and West Coast markets.



Commercial tv is due to debut soon in Germany according to the German Tourist Information Office. The Bavarian State Network will offer spots at weekly rates of from \$12 to \$17 per second. Saturday rates will be higher. The tourist office also says German advertisers have organized to discuss forming a private enterprise network. . . .

Washington Post editorial takes to task tv commercials which tempt toddlers with candies, soft drinks, chewing gum, etc.—"must share blame for Nation's mounting rate of dental caries."

REPS

Weed emphasizes importance of news today

Joseph J. Weed, president of Weed Television Corp. and founder of Weed & Company, has emphasized the importance of news programs in a recent statement on the outlook for spot radio

and tv in 1957.

Weed feels that news has especially great appeal to audiences and sponsors in today's world situation. This impact, he feels, is particularly strong for manufacturers who seek both merchandising and institutional objectives in their campaigns.

Flexibility of spot for tailor-made campaigns and the swiftness with which they can be put into motion are factors that will bolster 1957 volume in the broadcast media, he states.

Wallis Sterling Ivy, Jr., has been named manager of the Dallas office of Avery-Knodel, Inc. Ivy was formerly with The Katz Agency, Dallas, and replaces George Stevens who has resigned. Announcement was made by Lewis H. Avery, president and chairman of the board. . . . **Richard Foote**, executive v.p., Blair Television Associates, has announced the addition of Lois T. Morse to that firm's promotion department. Mrs. Morse was formerly an assistant editor of SPONSOR.

Talking About Feature Film Audiences —

WGN-TV consistently delivers the top audiences in Chicago—dominating the feature film audience. WGN-TV currently programs six first run block busters each week. During October, two of these features came up with high quarter hour audiences of 28.1 in ARB! Their average quarter hour share of audience ran well over 70%! And look at this—

WGN-TV's Thursday 10 PM Feature Topped Every Show Thursday Night—Network or Local

WGN-TV 10 PM Feature 28.1

| | | | |
|-------------------|------|--------------|------|
| Lux Video Theater | 27.3 | Bob Cummings | 20.5 |
| Climax | 26.0 | Playhouse 90 | 19.0 |
| You Bet Your Life | 23.1 | Wire Service | 11.9 |
| Dragnet | 21.3 | Circus Time | 7.8 |
| Ozark Jubilee | 5.5 | | |

This is not a one time occurrence. Check for yourself. WGN-TV consistently delivers top audiences at the lowest rates in Chicago television.

Source: October ARB

Chicago Office
441 N. Michigan Ave., Chicago 11
Eastern Advertising Solicitation Office
220 E. 42nd St., New York 17
West Coast Only
Edward Petry & Company, Inc.

WGN-TV
Chicago 9

ASSOCIATIONS

FM Development Assn. names committee chairmen

The newly organized FM Development Association through its president, Robert D. Brazy, has announced the following committee chairmen for 1957-58: Mike Merla, WBNY, Buffalo, membership; Samuel H. Gersh, WFME, Chicago, multiplexing; Edward A. Wheeler, WEAW, Evanston, Ill., programing and music; William Caskey, WPEN, Philadelphia, licensing.

Frank Knorr, Jr., WPKM, Tampa and Harry Eidelman, KCFM, St. Louis, co-chairmen equipment and engineering. Legal committee includes H. W. Slavick, WMCF, Memphis; Harry Gale, WWDC, Washington, D.C.; and William Caskey.

manager of KBET-TV, Sacramento, has been elected president of the California State Radio & Television Broadcasters Association. The association now has 95 member-stations.

TV STATIONS

Crowell-Collier withdraws from Consolidated purchase

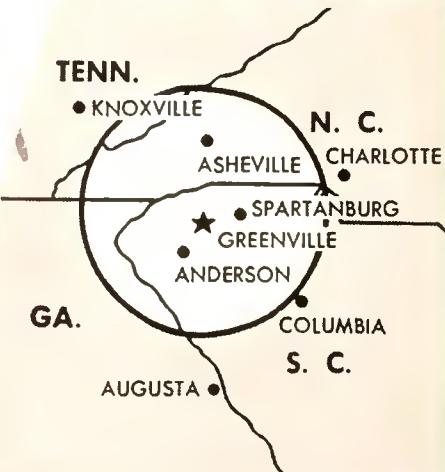
Crowell-Collier Publishing Co. will not go through with plans to buy Consolidated's seven am-tv stations. Decision is due to "conditions in the money market." The publishing firm's FCC application included \$2,500,000 financing plans.

Paul C. Smith, president of Crowell-Collier, in commenting on the cancellation said, "Consolidated is a splendid company and I deeply regret our inability to purchase it under existing conditions." Smith also stated that his firm would "Continue to be interested in Consolidated and similar properties in the future."

DOMINANT 2-Billion Dollar Market

Here in WFBC-TV's 100 UV/M contour is the South's richest textile-industrial area and its famous mountain vacationland.

Population and Sales from Sales Management Survey of Buying Power 1956. TV Homes from Nielson '53, plus RETMA shipments to date.



"The Giant of
Southern Skies"

Video—100,000 Watts (FCC MAXIMUM)
Audio—50,000 Watts
Antenna height—1,204 feet above average terrain—2,204 feet above sea level.

The Giant is the only maximum-powered VHF station in the Greenville-Anderson-Spartanburg market.

| | |
|------------------|------------------|
| Population | 1,991,700 |
| Incomes | \$2,115,295,000. |
| Retail Sales | \$1,467,678,000. |
| Television Homes | 367,230 |

Here is one of the South's great markets. Compare it with Atlanta, Jacksonville, New Orleans or Miami! Latest PULSE and ARB Reports prove WFBC-TV's Dominance in its coverage area. Write us or WEED for market data, rates and availabilities.

NBC NETWORK

WFBC-TV

Channel 4 Greenville, S. C.
Represented Nationally by
WEED TELEVISION CORP.

Color tv party announced by WKY-TV, Oklahoma City, brought out an overflow crowd of youngsters to see NBC-TV's *Jack and the Beanstalk* in the station's Little Theatre. Quick-thinking sponsor of the party idea, Dunlaney's RCA distributor, took the overflow crowds to own showroom for the colorefest.

WISN AM-TV drive for "Homes for Hungarians" has had such listener-viewer response that the first plane-load of refugees will probably be sent to Milwaukee according to Gen. Joseph M. Swing, U.S. Commissioner of Immigration. Drive started by WISN-TV commentator who received over 150 telephone pledges of aid after first appeal . . .

Championship Horseshoes, latest sport to bow on tv, will be seen in color on WNBQ, Chicago, each Wednesday night at 10:30 p.m. . . . Thanksgiving letter from WFMY-TV, Greensboro, N. C., gives advertisers thanks for "the business which you have given us . . . business which we count among our many blessings."

RADIO STATIONS

Boston station gives timebuyers an earful

Boston's independent radio station, WHDH, piped a whole week's broadcasts directly to its suite at the Waldorf-Astoria giving New York timebuyers a first-hand programming earful.

Bill McGrath, general manager, feels the direct line service offered agency people "a valid impression of the 'feel' of the radio station." The broadcasts, which could be tuned in at random, were supplements to the traditional rating story and personality breakdown sales promotion package.

KDKA new programming followed by record sales

Highest gross billings in KDKA's 36-year history were recorded for October. The Pittsburgh station sees the all-time high as result of new programming structure inaugurated this summer. Increases were reported for both local time and national spot sales.

KDKA's new programming concept is one of music-news-service. The station went independent late this past summer.

Beard contest helped celebrate the opening of new studios at KOWH, Omaha. D.J.'s labored a full month to grow the whisker crop. . . . Texas Association of Broadcasters in Austin asks job seekers and employers to clear through their office—P.O. Box 3038.

FILM

Detailed gumshoeing precedes Official pitch to stations

Official Films scouts a station's schedule and expiration dates thoroughly before coming up with a proposed film package pitch. Rather than approaching the station cold with a general sales line of argument, the distributor first notes which shows are ending, takes into account the time periods and the audience appeal needed

"UNCLE EDDIE" MEATH CELEBRATES HIS

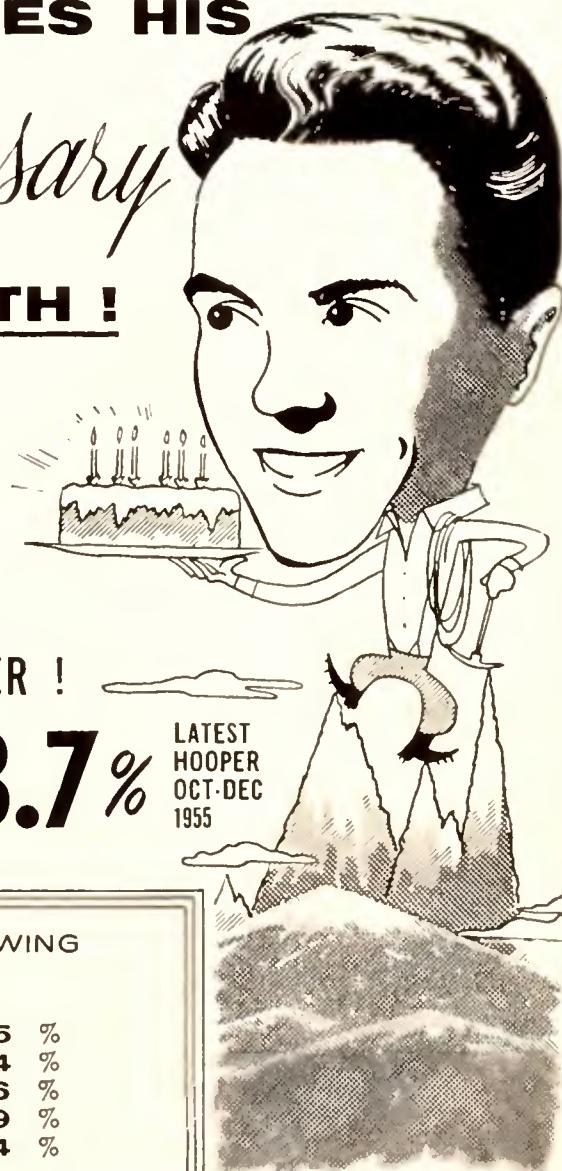
6th Anniversary

THIS MONTH !

He and his
"MUSICAL CLOCK"
have always been
ON TOP IN ROCHESTER !

Share of Audience **43.7%**

LATEST
HOOPER
OCT-DEC
1955



AND LOOK AT THIS GROWING
RATING RECORD:

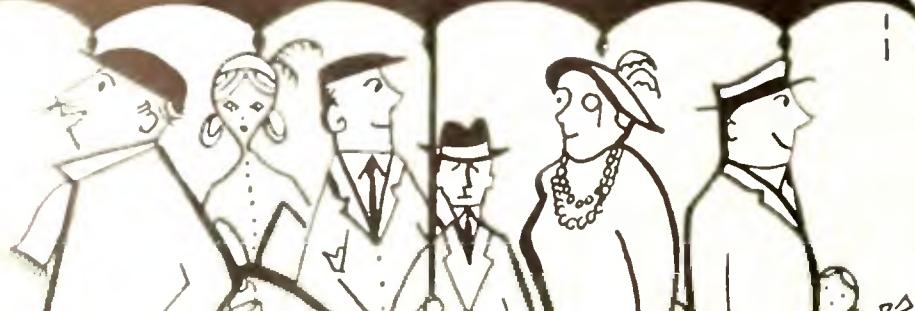
| | | |
|----------------|-----|---|
| 1951 | 4.5 | % |
| 1952 | 5.4 | % |
| 1953 | 6.6 | % |
| 1954 | 6.9 | % |
| 1955 | 7.4 | % |

BUY WHERE THEY'RE LISTENING . . . ROCHESTER'S TOP-RATED STATION

WHEC of Rochester
NEW YORK
5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

WGH MASS COVERAGE

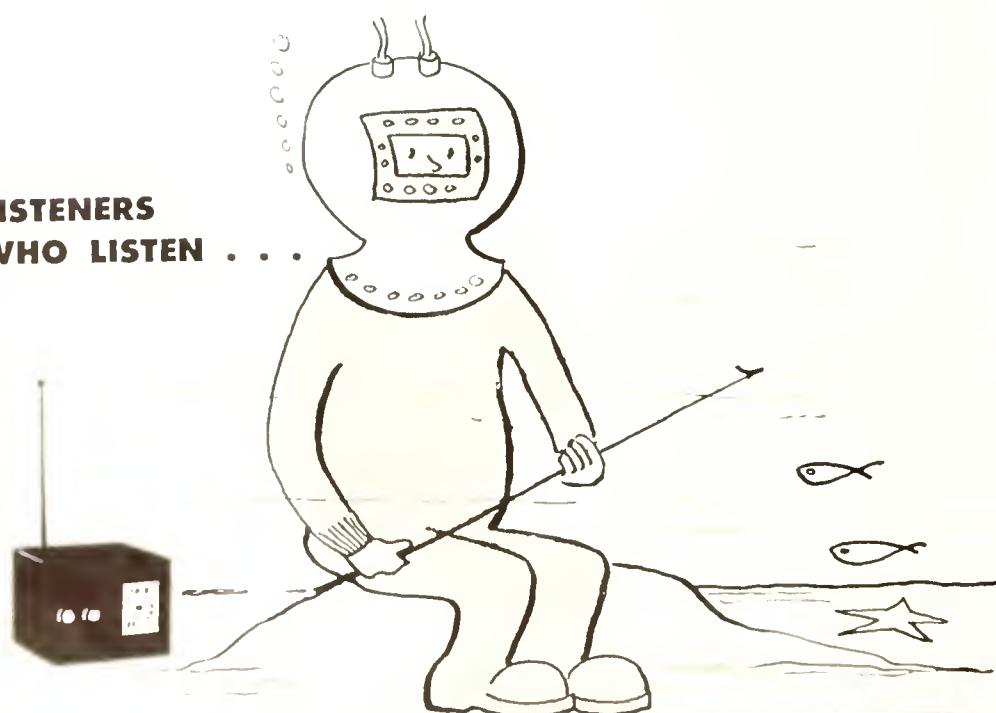


NEWPORT NEWS • PORTSMOUTH • HAMPTON • NORFOLK • WARWICK • VA. BEACH



Buy one station . . . get all six! Mass coverage for the price of one! WGH covers all six cities 24 hours a day . . . 5000 watts. See your forjoe man . . . buy mass coverage on the Station of the Stars — WGH!

**LISTENERS
WHO LISTEN . . .**



LISTEN WHEREVER THEY GO
WHATEVER THEY DO . . . TO
SAN DIEGO'S ADULT RADIO
STATION

92%

THE ONLY
OVERALL
ADULT audience

KGB 1360
ON THE DIAL
FIRST IN SAN DIEGO

MUTUAL DON LEE RADIO
Represented Nationally by
H.R. REPRESENTATIVES, INC.

and makes up a program package part or all of which the station could use to replace the old show or shows.

The firm's sales know-how resulted in pre-tax earnings of nearly \$1 million for the last fiscal year (ending 30 June). President Harold Hackett reported on 20 November that the firm and its subsidiaries earned \$908,000 before taxes compared to \$350,000 the previous fiscal year. Net income of \$424,007 was equal to 16c per share. Distribution commissions and gross profits from sales totaled \$2,735,590 compared to \$1,200,000 the previous fiscal year.

'Hawkeye' to make debut in U.S., Canada, England

TPA stands to reap a quick profit from its new show *Hawkeye and the Last of the Mohicans*. Produced in Canada (it is the first commercial tele-film series produced there) in association with the Canadian Broadcast Corp., the show will have its world premiere on CBC 8 December.

Ziv Tv reports there are now four times as many super market sponsors of Ziv film series than in 1952. Sales v.p. M. J. Rivkin said that seven times the number of markets have been sold to supers since four years ago. Colonial

In the Storz Stations' ad of 10 November the call letters were inadvertently transposed. They should have read:

KOWH
Omaha

WTIX
New Orleans



"I'm amazed that KRIZ Phoenix would say it's suitable for all occasions—"

stores now uses *Dr. Christian* in 15 cities. Both Safeway and Kroger use a number of Ziv shows, the latter having bought four series in 20 markets.

RESEARCH

Out-of-home radio listening at summer high

Pulse study of 26 major markets shows out-of-home radio audience adding 24.9% to in-home summer audience this year. This is an increase of 1.6% over 1955.

Survey covered 37% of total radio families in U.S. Dr. Sydney Roslow stated, "If these results are projected nationally, the out-of-home audience during the past summer added an average of 2,161,600 families to the listening audience during any given quarter hour of the day."

Slide rule gadget from TVB is a Viewing Barometer. Gives time periods, total homes, family size and age of housewife. Breakdown includes percent tune in and time spent with TV. Figures are based on national Nielsen of March 1956 . . . Dr. Ernest Dichter, president of the Institute for Motivational Research, is abroad preparing to open two European offices one in England and one in Germany.

BBDO survey finds 80% collect trading stamps

BBDO study on the hot trading stamp issue disclosed some cool statistics: 80% of housewives surveyed participate in premium credit plans and so do 59% of their husbands. Also 24% switched store patronage to take advantage of stamp plans.

Onondaga County, N.Y., was used for test as it combines "practically all strata of community living." A test sampling in another area was also used as a check.

BBDO found 55% save more than one kind of stamp. S&H green stamps top the list of stamp types saved with 84%. This year has seen upsurge of trading stamp popularity and the entry of one plan, S&H, into network TV as an alternate sponsor on NBC's *Perry Como* show.

Nielsen report on commercial TV in Great Britain finds no great increase in set buying during the first year of Independent Television. Proportion of homes with sets rose from 32.5 to 40.4% for the 12-month period. Report profiles the British TV picture

since the coming of the commercial and illustrates NTI data available to British advertisers and agencies.

STOCK MARKET

Following stocks in air media and related fields will be listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill, Lynch, Pierce, Fenner and Beane.

| Stock | Tues. 20 Nov. | Tues. 27 Nov. | Net Change |
|-------|------------------|------------------|---------------|
|-------|------------------|------------------|---------------|

New York Stock Exchange

| | | | |
|---------------|---------------------------------|--------------------------------|---------------------------------|
| AB-PT | 23 ¹ / ₂ | 23 ¹ / ₂ | + 1 ¹ / ₂ |
| AT&T | 167 ¹ / ₂ | 168 | + 1 ¹ / ₂ |
| Avco | 55 ¹ / ₂ | 61 ¹ / ₂ | + 1 ¹ / ₂ |
| CBS "A" | 29 ³ / ₄ | 29 ⁷ / ₈ | + 1 ¹ / ₂ |
| Columbia Pic. | 18 ¹ / ₂ | 18 ³ / ₄ | + 1 ¹ / ₂ |
| Loew's | 19 ¹ / ₂ | 18 ³ / ₄ | - 1 ¹ / ₂ |
| Paramount | 27 ⁵ / ₈ | 28 ¹ / ₂ | + 1 ¹ / ₂ |
| RCA | 31 ³ / ₈ | 36 | + 1 ⁵ / ₈ |
| Storer | 25 ¹ / ₂ | 25 ¹ / ₂ | |
| 20th-Fox | 24 | 24 | |
| Warner Bros. | 26 ³ / ₄ | 26 ⁵ / ₈ | - 1 ¹ / ₄ |
| Westinghouse | 52 | 51 ³ / ₄ | - 1 ¹ / ₄ |

American Stock Exchange

| | | | |
|-----------------|-------------------------------|-------------------------------|---------------------------------|
| Allied Artists | 4 ¹ / ₂ | 4 | - 1 ¹ / ₂ |
| C&C Super | 1 ¹ / ₂ | 1 ¹ / ₂ | - 1 ¹ / ₂ |
| Crowell-Collier | 1 | 4 ¹ / ₂ | + 1 ¹ / ₂ |
| Du Mont Labs. | 4 ³ / ₄ | 5 | + 1 ¹ / ₄ |
| Guild Films | 3 | 3 | |
| NTA | 8 | 8 ¹ / ₂ | + 1 ¹ / ₂ |

100% NEGRO PROGRAMS
WSOK
IN NASHVILLE, TENNESSEE

More People
Listen **MORE**
to **WAPI**
BIRMINGHAM
THE *Voice* OF ALABAMA
John Blair & Co.

**it's WILS for
BUSY
SALES RESULTS
in
LANSING**

Busy Facts
"Strictly from Richard" with
Dick French, 10:00 A.M. to 2:00 P.M.

53.5%
AUDIENCE SHARE*

"Club 1320" with Dave Froh,
2:05 to 5:30 P.M.

75.3%
AUDIENCE SHARE*

WILS
leads in 51 out of 52
quarter hours

Represented Nationally by
Venard-Rintoul-McConnell, Inc.

WILS
the Lively one
in Lansing

C. E.
Hooper, Inc.

TELEPULSE

RATINGS: TOP SPOT



| Rank now | Past* rank | Top 10 shows in 10 or more markets Period 11-17 October 1956 TITLE, SYNDICATOR, SHOW TYPE | Average ratings | 7-STATION MARKETS | | 5-STA. MARKET | 4-STATION MARKETS | | | | | | | 3-STATION MARKET | | | |
|----------|------------|---|-----------------|-------------------|------|---------------|-------------------|---------|---------|-------|-------|--------|----------------|------------------|---------|------|------|
| | | | | N.Y. | L.A. | | Boston | Chicago | Detroit | Milw. | Mpls. | Phila. | Seattle-Tacoma | Wash. | Atlanta | | |
| 1 | 1 | Highway Patrol (M) ZIV | 19.4 | 12.2 | 13.2 | 12.2 | 13.0 | | 25.2 | 12.4 | 14.4 | 13.4 | 19.2 | 13.7 | 16.7 | 3.7 | |
| 2 | | Death Valley Days (W) PACIFIC BORAX | 18.6 | 6.4 | | | | | 10.4 | | | | 9.9 | | | | |
| 3 | 2 | Man Called X (A) ZIV | 17.7 | 3.1 | 8.0 | 12.5 | 16.0 | 7.2 | 13.5 | | | | 10.0 | 14.2 | 9.0 | 14.0 | 5.5 |
| 4 | | I Search For Adventure (A) G. C. BAGNALL | 17.6 | 3.2 | 9.7 | 19.5 | 9.5 | | 15.0 | 11.5 | 14.7 | | 25.2 | | | 25.5 | |
| 5 | 10 | Dr. Hudson's Secret Journal (D) MCA, AUTHORS PLAYHOUSE | 16.4 | 2.7 | 14.2 | | 14.2 | 20.0 | 11.3 | 20.5 | | | 6.5 | 18.9 | 7.5 | 11.5 | |
| 6 | 3 | I Led Three Lives (A) ZIV | 16.3 | 2.4 | 8.0 | | 15.7 | 16.2 | 16.5 | 14.9 | | | 14.4 | | | 17.5 | B.C. |
| 7 | 9 | Science Fiction Theater (SF) ZIV | 16.2 | 8.1 | 12.2 | 13.7 | 13.2 | 16.5 | 9.5 | 7.2 | | | 8.0 | 11.7 | 8.0 | 18.4 | |
| 8 | 5 | Badge 714 (M) NBC FILM | 15.8 | 5.7 | 12.2 | | 11.7 | 10.4 | 13.7 | | | | 11.2 | 13.2 | 15.4 | 8.5 | |
| 9 | 4 | Celebrity Playhouse (D) SCREEN GEMS | 15.2 | 5.4 | | 4.4 | | | | | | | 17.4 | | 14.4 | 11.5 | |
| 9 | 1 | Stage 7 (D) TPA | 15.2 | 2.7 | | 16.9 | 11.5 | | 13.9 | | | | 17.0 | | | 10.4 | |

| Rank now | Past* rank | Top 10 shows in 4 to 9 markets | Average ratings | 7-STATION MARKETS | | 5-STA. MARKET | 4-STATION MARKETS | | | | | | | 3-STATION MARKET | | |
|----------|------------|--|-----------------|-------------------|------|---------------|-------------------|---------|---------|-------|-------|--------|----------------|------------------|---------|------|
| | | | | N.Y. | L.A. | | Boston | Chicago | Detroit | Milw. | Mpls. | Phila. | Seattle-Tacoma | Wash. | Atlanta | |
| 1 | | Man Behind The Badge (M) MCA | 18.6 | 3.7 | | 18.5 | | | | | | | 11.0 | | 14.7 | |
| 2 | 2 | Doug. Fairbanks Presents (D) ABC FILM | 18.5 | 11.8 | 7.8 | | 7.0 | | 21.7 | | | | | | 12.5 | |
| 3 | 1 | Life of Riley (C) NBC FILM | 18.2 | | 16.0 | | 15.0 | | 15.2 | 17.2 | | | 27.6 | | | |
| 4 | 9 | Patti Page (Mu) OLYMPIA MOBILE | 17.3 | | | 13.7 | | | | | | | 9.7 | | | |
| 5 | 3 | Ellery Queen (M) TPA | 17.0 | 3.2 | | 16.0 | | 13.4 | | | | | | | | |
| 6 | | San Francisco Beat (M) CBS FILM | 14.8 | 2.7 | 9.5 | | 10.7 | 11.2 | | | | | 9.9 | | | |
| 7 | 5 | Crosscurrent (M) MCA-TV | 12.8 | | 7.2 | | | | | | | | 21.7 | | 5.0 | |
| 8 | | Great Gildersleeve (C) MCA-TV | 12.7 | 1.9 | | 18.2 | | 7.2 | | | | | 12.5 | | 6.5 | 14.5 |
| 9 | | Stories of The Century (W) MCA-TV | 11.6 | | | 7.5 | | | | | | | 14.0 | | 6.9 | |
| 10 | 6 | Code 3 (M) ABC-TV | 11.4 | 10.2 | 14.7 | | 8.4 | 9.0 | | | | | 6.9 | 16.3 | | |

1. Shows in 10 or more markets. D: drama, Doc: documentary, K: kid, M: mystery, Mu: musical, P: picture, SF: science fiction, W: western. Film: Headline syndicated in one or more markets. The average rating is starting point for the above. Blank space indicates film not broadcast in this market 11-17 October. While network shows are fairly stable month to month in the markets in which they are shown, this is true to much lesser extent for syndicated shows. This should be borne in mind when analyzing rating trends from one another in this chart. *Refers to last month's chart. If blank, show was not rated at all in this market.

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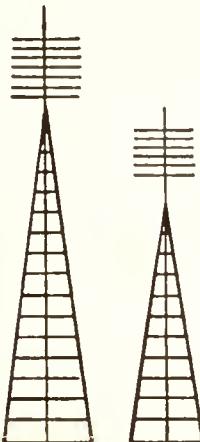
LM SHOWS

| ON MARKETS | | 2-STATION MARKETS | | | |
|-------------------------|-------------------|--------------------|--------------------|--------------------|--------------------|
| Columbus | St. L. | Birm. | Charlotte | Dayton | New Or. Providence |
| 5 30.2 | 14.7 | 25.8 | 35.0 | 38.8 | 22.5 |
| tv wbns-tv pm 9:30pm | kwk-tv 10:00pm | wbre-tv 9:30pm | whlo-tv 8:00pm | wdsu-tv 10:30pm | wjar-tv 10:30pm |
| 7 21.2 | 24.2 | 41.0 | 29.3 | 12.5 | |
| tv wbns-tv 8:30pm | kwk-tv 9:30pm | wbtv 7:00pm | | wdsu-tv 10:30pm | wjar-tv 6:00pm |
| 27.0 | 17.0 | 32.3 | 32.8 | 48.3 | |
| wbns-tv 8:30pm | ksd-tv 10:00pm | wbre-tv 7:00pm | whlo-tv 9:30pm | wdsu-tv 8:30pm | |
| 6.4 | | | | 41.8 | |
| wbns-tv 11:00pm | | | | wdsu-tv 9:30pm | |
| 9 17.2 | 19.4 | 25.8 | 41.3 | 27.8 | 16.3 |
| tv wbns-tv 8:00pm | ksd-tv 10:00pm | wabt 8:30pm | wbtv 7:00pm | wdsu-tv 10:30pm | wpro-tv 7:00pm |
| 10 | 16.0 | 14.0 | 24.8 | 41.3 | 15.3 |
| tv wbns-tv 10:00pm | | wbre-tv 10:00pm | wlwd 8:00pm | wdsu-tv 8:30pm | wpro-tv 7:00pm |
| 5 | | 22.8 | 34.3 | 16.3 | 34.0 |
| tv wbns-tv 10:15pm | ksd-tv 9:30pm | wbre-tv 10:00pm | wbtv 6:00pm | wlwd 10:00pm | wdsu-tv 10:00pm |
| 13.0 | 21.5 | 21.5 | 15.8 | 31.5 | |
| tv wbns-tv 10:15pm | ksd-tv 9:30pm | wbre-tv 10:00pm | wlwd 11:15pm | wdsu-tv 10:00pm | wjar-tv 10:30pm |
| 15.8 | 24.3 | 19.0 | 42.8 | 29.5 | 18.0 |
| tv wbns-tv 10:00pm | kwk-tv 8:30pm | wbre-tv 8:30pm | whlo-tv 9:30pm | wbtv 10:30pm | wjar-tv 10:30pm |
| 4 | | 51.0 | 31.3 | 4.9 | |
| tv wbns-tv 9:00pm | | wbtv 8:00pm | wdsu-tv 10:00pm | wpro-tv 1:00pm | |
| | | 37.0 | | | |
| | | wbtv 10:00pm | | | |
| 29.3 | 14.0 | | | | |
| tv wbns-tv 8:30pm | | wlwd 11:15pm | | | |
| 17.3 | | 53.8 | 9.5 | | |
| tv wbns-tv 10:00pm | | wdsu-tv 8:30pm | wpro-tv 11:15pm | | |
| 17.8 | | 37.3 | 10.8 | | |
| tv wbns-tv 1:30pm | | wdsu-tv 9:30pm | wpro-tv 1:30pm | | |
| 14.0 | | | | | |
| tv wbns-tv 10:30pm | | | | | |

Two Mobile Ratings Say: Take **5** . . . and get more!

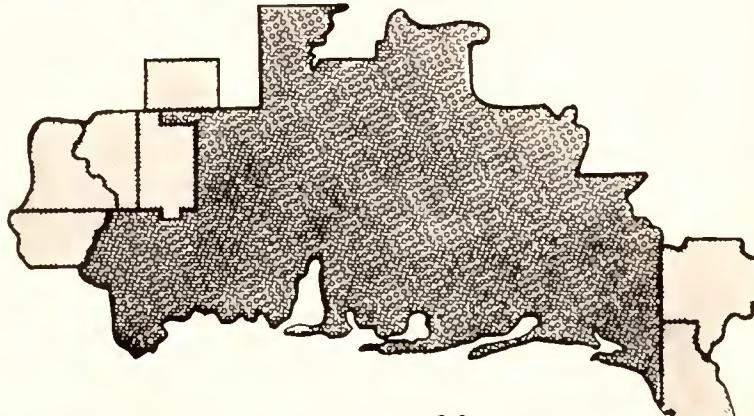
Two brand-new television audience measurements give WKRG-TV, Channel 5, an overwhelming advantage over Station "B" in the important Mobile market.

Pulse Says **5** Reaches More People



The Mobile Telepulse for October '56 shows WKRG-TV leading in 275 quarter hours to 171 for Station "B". The night time lead is most one-sided, 117 to 48.

Nielsen Says **5** Reaches More Homes



The 1956 Nielsen Coverage Service shows WKRG-TV leading in every department . . . covering 33 counties to 26 for Station "B", with 45,000 extra homes in Channel '5's NCS area.

So, to sell Mobile, 'Take 5' and Sell More!

WKRG-TV

CBS
Ch. 5

Representatives: Avery - Knodel

**MORE AUDIENCE* THAN
ANY STATION IN MINNEAPOLIS-
ST. PAUL THAT'S WHAT
WNBF-TV, BINGHAMTON, N.Y.
DELIVERS DAY AND NIGHT
SEVEN DAYS A WEEK-AT
LOWER COST PER 1000.
YOUR BLAIR-TV MAN HAS
THE EVIDENCE FOR YOU.**

* Also more audience than any station in Baltimore, Houston, Milwaukee and other major markets, at lower cost than every station in eight of the ten major markets.
Telep. 10, December, 1955.



WNBF-TV
BINGHAMTON, NEW YORK
Channel 12
CBS NBC-TV • ABC-TV

Operated by Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WEEI AM • FM • TV, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N.Y.

WHOP AM, Harrisburg, Pa. / **WFBG-AM • TV**, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven, Conn.

National Sales Office, 270 Park Avenue, New York 17, New York

WASHINGTON WEEK

1 DECEMBER
Copyright 1956
SPONSOR PUBLICATIONS INC.

Once again the Census Bureau this week underscored a **basic reason for the long-term boom our economy is enjoying—people**. Since 1950, says Census, the U. S. population has shot up by almost 16½-million (11%) so that any day now we'll be at the 170,000,000 mark. To put it another way: **Every year for six years, the average growth among our inhabitants has been the equivalent of Florida's current population.**

In reading these figures, keep the following in mind, though:

- **Population changes are uneven.** And good news for tv and radio stations in 11 states. Numerically, over half of the six-year growth was accounted for by California, New York, Texas, Ohio, Michigan, and Florida. California led the parade with a gain of 2,846,000—pointing to the probability that the Golden State will be bigger than New York by 1965.
- **Percentage-wise**, Nevada was on top with a gain of 55%, followed by Arizona (41%), Florida (36%), California (27%), Delaware (26%), Colorado (22%), and Maryland (20%).
- **A few states lost**—Arkansas was off 5%, Mississippi 2½%, Vermont 2%, West Virginia 1%, and Maine about ½%.

Meantime, radio and tv people (and marketers) should beware of this danger in the figures: **State lines are not the equivalent of coverage areas.** Thus, for instance, a station in Arkansas (which lost population) may have considerable coverage in Texas (which gained enormously). A look at Arkansas figures alone thus would give the wrong picture.

Similarly, most people think of California and Florida as a likely place for older people to live (because of climate). However, Metropolitan Life Insurance Co. breakdowns of Census figures indicate caution before this broad concept is taken for granted. **Florida actually is 16th among states whose population—percentage-wise—is 65 and over, and California is 26th.** Way up at the top (again, speaking percentage-wise) are Iowa, New Hampshire, Maine, Missouri, and Vermont; and way down at the bottom are Arizona and New Mexico.

The FCC's headaches with UHF continue to multiply.

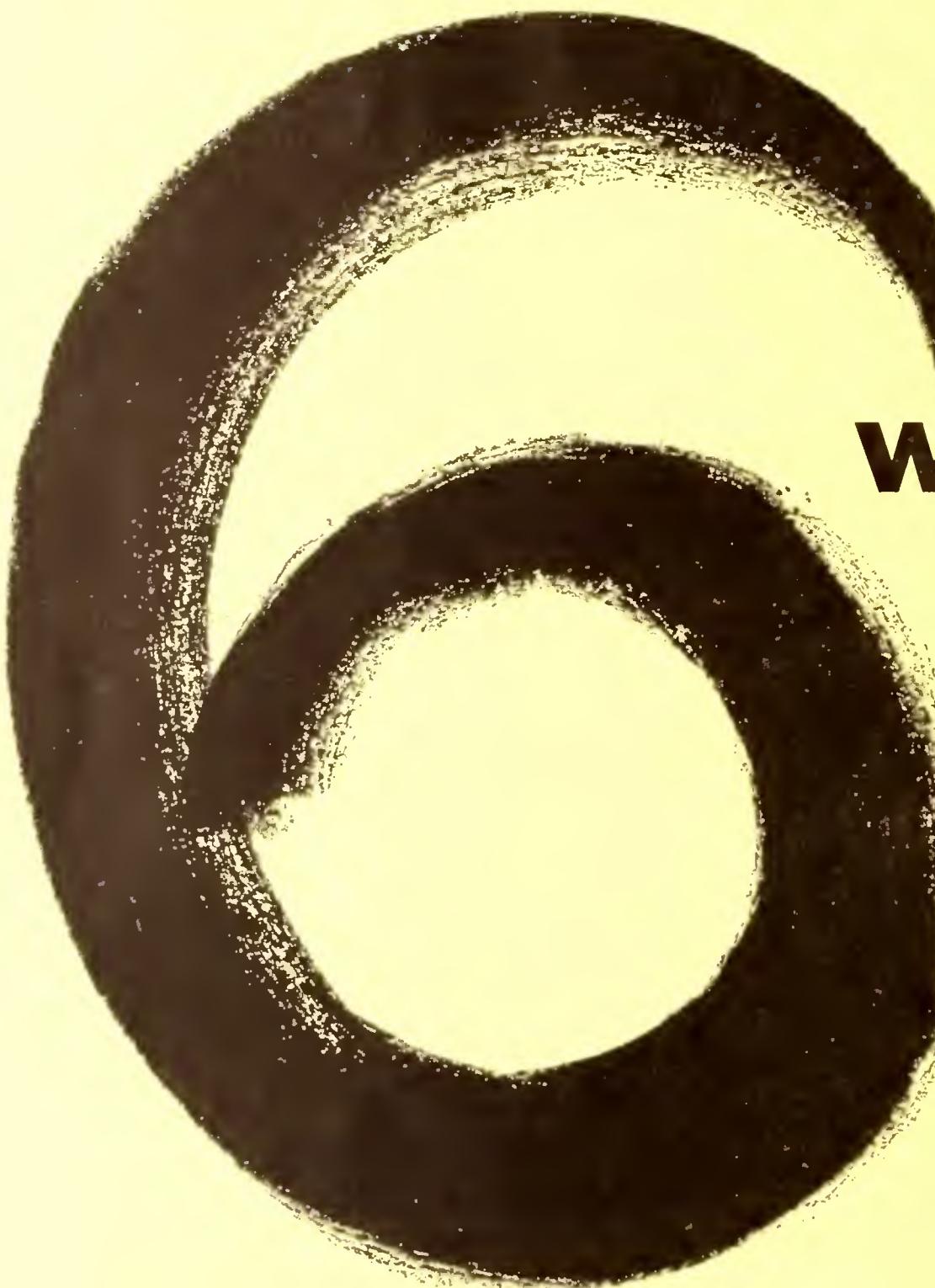
Chairman McConahey's "crash" program for quick development to help UHF survive has itself crashed. **It looks this week as though the industry group set up to push this program is more interested in pushing one another.**

The so-called Television Allocations Study Organization, which was called together by McConahey, has run into innumerable delays. First, the fight was over **how many UHF representatives would be included**. This was settled by cutting the UHFers to one organization. Then there was a long discussion about **choosing a name for the organization**.

Before the project can come into being it needs a managing director. The job is going abegging, because those to whom it was tendered apparently feel the differing beliefs of the five member organizations—UHFers, VHFers, educational tv, RETMA and NARTB—makes the spot too hot to handle.

With reconciliation among the five UHF groups near hopeless, the FCC decided to hoist a warning to holders of UHF construction permits: **They must explain by 15 February why they're not on the air.**

This deadline applies to 83 licensees who either have gone off the air after heavy losses or who have held back from construction because of what happened to others.



ONLY

WEEK

LD, YET...

... according to some people whom you know well, SPONSOR has done the impossible.

Before our new weekly harnessed key news and key articles into one indispensable *use* package for agency and advertiser readers, the idea of a weekly slick-magazine with a strong news ingredient was considered impossible and impractical.

Even the big consumer magazines, with their unlimited resources, had never dared try it on a full-scale basis.

Yet after only six issues, the weekly SPONSOR—(1) Has created a wave of excitement and enthusiasm without parallel in our field. (2) Is under close scrutiny by the largest firm of trade paper publishers in the world. They believe that the new SPONSOR formula is a step forward in trade paper technique and may greatly strengthen several of their periodicals.

The weekly SPONSOR takes nothing away from the excellent news magazines in the broadcast field. It has its own niche and its own purpose.

In a nutshell, it's edited 100% for busy agency and advertiser readers. It keeps them posted, week by week, on the essentials of tv and radio advertising. It's of more practical use to account executives, ad managers, timebuyers, and top decision-makers than any other trade publication ever created to reach this field. It's designed to be the preferred magazine for busy executives who can read only one tv/radio publication.

As a result, six out of seven copies of SPONSOR go to advertiser and agency readers; circulation has grown 70% in less than two years; advertising lineage is at an all-time high; studies of agency and advertiser reading habits show SPONSOR dominant in its field.

The new SPONSOR weekly is especially suited to tv and radio station ad messages. You can't do better for your 1957 campaign.



THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

SPONSOR HEARS

1 DECEMBER
Copyright 1956
SPONSOR PUBLICATIONS INC.

Booz Allen & Hamilton (management consultant) is still beating the bushes in quest of a program v.p. for NBC.

Among those they've been inquiring about in agency quarters as likely candidates:

- **Bob Weitman**, now a CBS TV v.p. and formerly in charge of ABC programming.
- **Bob Lewine**, Weitman's successor at ABC.

Major New York agencies are beginning to feel—and worry over—the trend among network radio salesmen to pitch their package stories direct to the client.

As a case in point: CBS Radio got \$1.3-million worth of business from Scott Paper Co.—but not until John Hirst, Scott's ad manager, had asked JWT (Scott's agency) whether it had considered a competitive plan that had been presented to him direct.

As a solution to the problem of indoctrinating younger timebuyers in the latest developments of the business, the media director of a major Chicago agency did this:

He set aside an hour each week for a seminar in which tradepaper clippings serve as the basis of review and discussion.

The media director adopted this course when he found—while interviewing young prospects for two timebuying jobs—that half weren't in the habit of reading much about their business.

This Hollywood star didn't learn until too late the old axiom of the entertainment business: don't irk the client over minor things—unless you're indispensable. She protested that it would be insincere to lend her testimonial to printed ads for the brand her program stressed, because she actually used another one of the sponsor's brands.

That's that—her attitude in this instance being symptomatic of all kinds of possible trouble.

It pays to test a show among your intended age group before wrapping up the buy. That's what a major Madison Avenue agency has found out too late.

The network spot was early evening, and the primary audience objective was boys of all ages.

But a check before the show went on the air disclosed that no age group identified itself with the people in the show.

In fact, the response was often antagonistic—because of the show's suggestion of strict discipline.

In case you've wondered why you rarely encounter ex-station reps among agency personnel, these may be the reasons:

- They don't think the grass is any greener on the buyer's side of the fence than on the seller's.
- The incentive deals in rep organizations often are more enticing for the long income pull.
- The sense of security is somewhat more noticeable in rep territory.

One of the few agency top management men who was once a station rep is **C. Terence Clyne**, of McCann-Erickson (ex-Free & Peters).

Channel 2 Means Business!

CBS in the land of Milk and Honey



...serving more than 500 healthy cities and towns in Wisconsin and Upper Michigan.



Yep-Bigger'n Baltimore!

SUPER AGENCY

Continued from page 27)

hines on the Communications Revolution.

In the light of this Buck Rogerish prediction, it is notable that the fact-gathering techniques of advertising are resembling, more and more, the feedback functions of automation. Put another artificially to simplify the explanation: the agency or advertiser starts out by gathering facts about the size, shape and character of the market; he then sets up his marketing plan and advertising accordingly; then, while his advertising is at work, he measures the impact and makes changes as indicated. This last step is the feedback function but it is also the first step in his next marketing campaign, so there is really no difference between initiating a campaign and feeding back corrections and revisions to the advertising "machine," except when a product is introduced.

Fact-gathering today is crude in many respects and the feedback is, by no means, a precise matter. But as techniques improve, this flow of market analysis, market plan, advertising operations and measurement of the results will become more systematized. The flow of data will become continuous and more obviously self-correcting.

Such is the picture of the future painted by the technicians of advertising. Don't get the idea, however, that it is the Ph.D.'s alone who gullibly turn toward the gods of fact-gathering. The businessman himself, aware of the growing complexity of marketing and the new kinds of competition, is becoming fact-conscious, too. The new kinds of competition he faces include the growing difficulty of wedging a new brand onto the super market shelf and the growing competition between industries, the latter a result of the increase in discretionary income among consumers (who can now choose, for example, between appliances and cars). Regarding the distribution problem, William Nevin, vice president in charge of market development at Compton, said he was told recently by a chain store executive that 600 new brands a month are paraded before him in the battle of shelf space.

If the manufacturer's advertising men, his own and the agency's sales development men are able to get shelf pace, his troubles have merely begun.

The brand faces a myriad of products, directly or indirectly competitive. In an address to the Institute of Food Technologists in April, Walter Guild, president of Guild, Bascom Bonfigli, pointed out these facts about the new competition in food: In 1923 the average grocer stocked 867 items; in 1955, the number was 4,723. Twenty-five years ago the average canned fruit item competed with 23 others; today, there are 139. Flour and mixes numbered 17 two decades ago; now there are 109. There are 91 cereals today compared with 16 two decades ago. There are 149 frozen food items which weren't on the shelves before World War II.

The product that turns over the fastest is what the super market is looking for. Yet, said Guild, 30% of the items in the modern super market average sales of less than one case a week.

The burden put on marketing by self-service is obvious to everyone. Not so obvious to those not familiar with super markets is the importance of efficient distribution. Latest data available shows that in 1954 the number of food stores accounting for 70% of total food sales in the U. S. was 46,800. In 1948, the number of stores accounting for 70% was 90,200. In 1939, the number was 112,000.

These are not only the trends of the past, but those of the future, too.

- As the technicians take the center of the stage to display their determination to mold advertising into as scientific a technique as possible, some creative men are muttering from the wings, "Over my dead body." There is no question that the creative man is worried. How will he fit in to the fact-oriented ad agency?

"I foresee the day of the individual star on the wane," said K&E's Ule. "Performance in the future will be accomplished within a team. The problems of advertising today are too complicated for one intuitive man. But this will not minimize creativity. It will maximize true creativity as opposed to mere gimmicks. Men will be freed from the disorderly processes of the past. Problem-solving will be made effective and efficient."

The special problem of the creative and professional man was recognized by McCann's Harper in his ANA speech when he said, "Motivating the self-disciplines of these diverse creative and professional individualists is a wish for maximum individual liberty

and minimum regimentation consistent with the organized performance of a planned, scheduled and budgeted result."

The modern agency can provide this atmosphere. Harper maintained: "The advertising agency offers creative people a group method of organization which nourishes free creativity and underwrites and distributes the hazards of insecurity as a small price in loss of individualism. Moreover, in the self-disciplines of work to a common plan, budget and timetable, the individualist discovers new sources of self-realization through new forms of co-creativity."

Will there be no room for judgment, intuition, experience?

Paul Freyd, a marketing consultant who includes BBDO among his clients, said, "In the final analysis, there is always one man in a situation who has to make a decision. A good marketing executive is more than a fact-gatherer. He is called upon to use judgment and imagination. It is this extra ability that makes the marketing expert."

- The growth of agency services will continue putting pressure on the 15% commission system. Admen are loathe to predict exactly how this will be modified other than to say that the 15% will be retained as a base with added services building a superstructure of fees on top. Though many reasons are given by agency executives for keeping the 15%, the one theme running through their comments was the simple fact of not knowing what would happen if it were scrapped—for no one has come up with complete system for replacing it. Added to this is the spectre of price competition and de-emphasis on quality of service which might follow the demise of the commission.

Those watching McCann-Erickson's activity in setting up of independent affiliates have conjured up a possible development along these lines: Agencies will set up a central corporate core which will contain all those services covering the traditional 15% but no more. Gathered around this nucleus will be a group of corporate satellites which will supply additional services on a self-supporting basis. In other words, these satellites will supply services now covered by fees and new services which will develop.

While conceding that the commission system was a factor in the setting up of Communications Counselors,

Inc., and Market Planning Corp., McCam takes the view that other reasons were more pertinent. Anthony Hyde, vice president in charge of Planning and Development, told SPONSOR:

"With decentralization you get more imagination, more vigor among your personnel. It allows professional people to develop their own standards and do better work. We can attract better people, too. A top man will prefer to be the president of a separate corporation rather than head of a department within the agency."

"It's unfair to say that these affiliates are just a device to get more fees. We can charge extra fees if a department is within the agency proper just as well as we can if the department is made into an independent corporate affiliate."

Whether or not other agencies adopt McCam's approach, it appears certain that the subject of commissions and fees will be a more complicated affair. Long contracts between agency and client will be the order of the day, with specific services to be supplied spelled out in detail. TV has already spurred this trend in instances where the client feels that the 15% commission on a packaged network show is unreasonable and he (the client) should get some extra services if the agency insists on charging the commission on talent and production costs.

• If the communications agency of the future is to communicate well, it must communicate well within its own boundaries and with its clients. This will be no minor headache as the agency grows in size and complexity. Decentralization may ease the problem somewhat but will also bring up new kinds of communication problems.

Though it sounds like a routine subject, intra-company communications can be a critical one. In a talk before the New York chapter of the American Marketing Association recently, Dr. Wallace Wulfeck, vice president of William Esty, said he had been told by the board chairman of a large corporation that 80% of the major and minor errors committed are directly responsible to a failure in communications though they are often attributed to other causes.

As experts in communication, the agency of the 1960's will find itself deeply involved in the subject in its own house. Communications will be more formalized and there will be more reliance on paper work. The

techniques of communicating decisions will be more highly developed. The account or product group will probably become more than ever a key group in the agency's communications web. Thus, as the account executive loses his status as a star individual he will become a prime integrator.

As for relations between the agency and the client, the trend has been one of increasing the number of points of contact. This will continue. In an article in *Food Business* last year on "How advertising agencies will serve their grocery clients in 1965," Ralph Head, BBDO's new marketing chief, said:

"Ten years hence the leaders in the merchandising of consumer products through grocery outlets will be those manufacturers whose advertising agencies are literally one of the family. In this success pattern, agency people will work, not only with client advertising people but sales and/or merchandising and sales promotion people with a free interchange between these departments and, in addition, with researchers and sales analysts."

Later on, Head summed up by saying that by 1965 "advertising agencies will probably have counterparts of all the important marketing people in an advertiser's organization within the agency organization."

Marketing consultant Freyd pinpointed a current trend which will leave its mark on the agency of the future when he said, "Agencies must conform their organization to the marketing realignment of the big clients. Because of the appointment of top marketing men by clients, agencies often are once removed from their cus-

tomers. This will have to change. As a matter of fact, it is already changing."

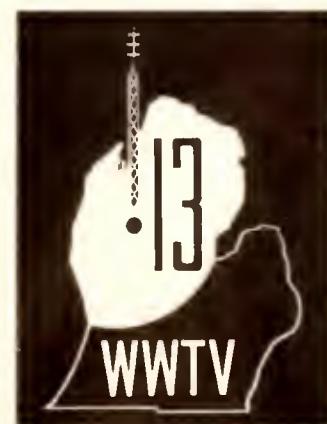
Freyd pointed out there is a growing tendency to name marketing men to account supervisor posts. He said that these men as well as the marketing specialists in agency marketing departments are able to talk to the client's marketing chief in his own language.

With even more points of agency-client contact likely in the future (public relations and management consultant functions are examples), the whole problem of liaison will probably undergo some form of change. Perhaps a new kind of account executive will emerge. But what is more likely is the development of an agency-client committee system to integrate the varied functions which the communications agency of the future will perform.

What is the Communications Revolution, anyway? Is it just a phrase? Can it be defined? Is it more than just the sum of advertising, marketing and public relations?

The answers are no, yes and yes—in that order. As applied to the agency business, the Communications Revolution implies that the agency will set itself up to handle *all* aspects of a firm's communications with the general public, the consuming public, distribution outlets, employees, shareholders and, in some instances, communications problems within the firm itself. As agencies drive closer to the high-policy centers of corporate management, they may even take on advisory services in the legal, financial and legislative areas. Their key function: integration.

TOP BILLING for Michigan's TOP TV buy!



Nat'l Reps.
WEED TV

SPARTON BROADCASTING CO., Cadillac, Mich.

**NEW PROMOTION for
NEW PROGRAM FORMAT
IN ROCHESTER, N. Y.**

WVET has 100,000 listeners who have proved they can charm Adults into hearing and acting on sales messages with MELODY and NEWS plus PERSONALITY. Backed by new local advertising, they're spear-heading WVET into TOP RATINGS all day and all night. In Rochester, your best radio buy is the NEW WVET music-and-news format . . .



BOB TREBOR



WILL MOYLE



TOM DECKER



KEN POWELL

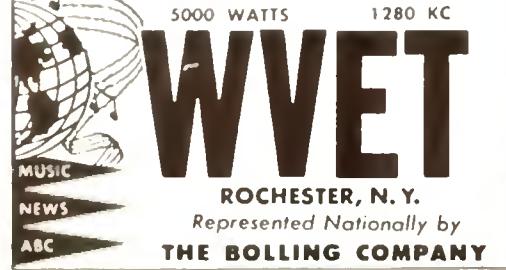


BOB GLACY

5000 WATTS

1280 KC

WVET
ROCHESTER, N. Y.
Represented Nationally by
THE BOLLING COMPANY



**You can't cover
America
without**

MON TANA

**The Continental
Divide Station**

KXLF-TV4

Metropolitan Montana



**Top power 1 and 1/2
miles in the sky.**

**Tv and radio
NEWSMAKERS**



Richard G. Terry is a newly elected v.p. in Ted Bates' marketing department. His appointment is another sign of the growing emphasis on marketing within top agencies. Before joining Ted Bates two years ago, Terry had been an executive in Compton's market development department and, like the majority of top agency marketing executives today, he came into advertising from executive sales posts in industry. (In its survey of major agency marketing departments, 23 July 1956, SPONSOR highlighted fact that agencies are hiring more executives with sales experience in companies similar to the agency's clients. Their analysis of marketing conditions often shapes ad plans.) Terry brings to this predominantly package goods agency sales experience with Laco Products, Baltimore, and Lever Bros., New York.

David E. Partridge, Westinghouse Broadcasting Co. advertising and sales promotion manager, is the first president of the Broadcasters' Promotion Association. At the association's first meeting in Chicago late last month, he said services to members may include station promotion suggestions; merchandising cooperation; promotion of time sales. Aiding Partridge will be Charles A. Wilson, sales promotion manager of WGN and WGN-TV, Chicago as newly elected first v.p. and Montez Tjaden, sales promotion manager of KWTV, Oklahoma City, Okla., the Association's second v.p. These board members were elected for three years: Bruce Wallace of WTMJ and WTMJ-TV, Milwaukee; Haywood Meeks of WMAL-TV, Washington; Roy C. Pedersen of WDAY and WDAY-TV, Fargo, N. D.; Samuel Elber, WERE, Cleveland.



Gene Accas says he's "knee-deep in research projects" for TvB. Accas, who has been with TvB since last February, was appointed v.p. this month by Norman E. Cash, TvB president. While he disclaims prejudice in favor of any one of the many TvB projects now in the works, he mentioned two to SPONSOR with particular enthusiasm: (1) *The Dynamics of Media*, and

(2) *The Effect of Media on Considered Purchase Items*. "The 'Dynamics' study will show what media do to people," he says. "We keep hearing what people do to media, turning them on and off. Now we want to learn definitively what people look for in tv, for instance; to what degree they rely on tv for information, or for pure entertainment; how the medias affect people's habits." Before he joined TvB, Accas was ABC director of research and sales development.

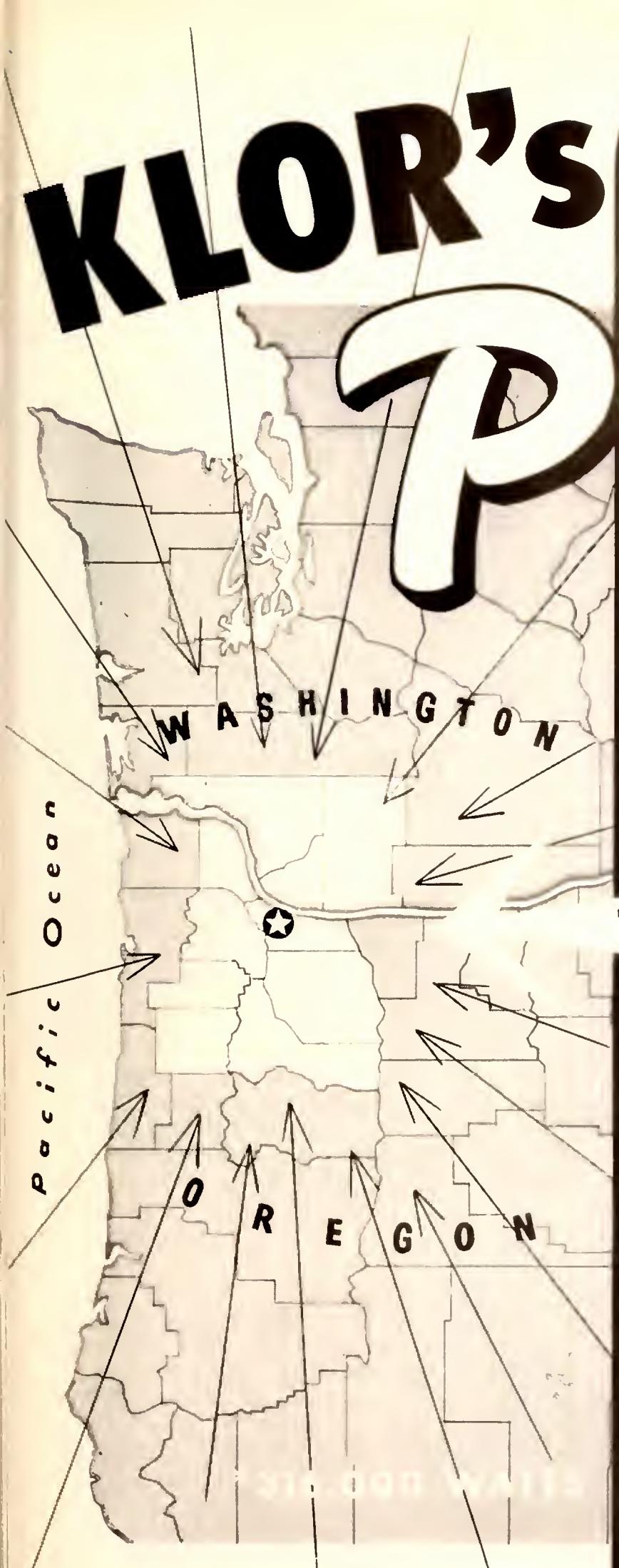
KLOR'S

WONDER WORKING

Power* TO SELL

METROPOLITAN
PORTLAND (OREGON)

THE NATION'S **20th** MARKET



Get the facts

Get the figures
from

GEORGE P. HOLLINGBERY CO.

316,000 watts carrying your product story into the homes of this fast-growing, dollar-rich Pacific Northwest market.

POWER-PACK PERFORMANCE... "measurable merchandising" on-the-spot—a sales "task force" representing over 100 years (combined) experience in sales, merchandising, radio and television, go to work for you the moment you place your schedule on KLOR!

KLOR

PORLAND, OREGON

Good Looking
Home-Owned

Channel

12

HENRY A. WHITE
President

S. JOHN SCHILE
General Manager

FOR SALE

FOR SALE: One 5,000 watt AM Transmitter. Type RCA BT 5G, complete with Console and Plate Transformer; equipped to broadcast on any frequency for 535 to 1600 kc. Excellent condition—never been used. For inspection or additional information, contact Bruce Linton, School of Journalism, University of Kansas, Lawrence, Kansas. Bid Blanks may be obtained from Wm. F. Perkins, Director of Purchases, State House, Topeka, Kansas. Proposals will be received until 2:00 p.m. on December 27, 1956 and then publicly opened. Right is reserved to accept or reject any or all bids or parts of bids and to waive informalities therein.

Signed:
W. F. Perkins
Director of Purchases

Reps at work

Samuel F. Jackson, Avery-Knodel, Inc., New York, cites daytime TV as an example of the ever-changing nature of the TV buying-selling scene. He points out that gross viewing audiences today often surpass the number of evening viewers of a few short years ago. Because of such changes he feels buyers of spot time should give utmost consideration to the mounting quantity of reliable, new audience research—research which points up the opportunities existing for daytime advertising success. "For example," says Sam, "in one Avery-Knodel market in spring 1953, TV-owning homes totaled 39,800. A minute commercial during prime evening hours cost \$50. Now, NCS No. 2 data shows the station covering 341,230 TV homes. And a 60-second daytime slot costs \$50—exactly the amount paid for a nighttime minute in 1953 to reach about one-tenth the number of TV homes. Representatives themselves, A. C. Nielsen Co., ARB, TVB and others can make new, pinpointed research available to buyers at an instant's notice. Jackson feels that existence of low-cost daytime availabilities means a new frontier for sales success in spot TV.



Win Kirby, Weed & Co., New York, feels that the major part of a radio salesman's job in the industry today is to be able to outline tailor-made campaigns for all types of potential advertisers. But he feels the spot salesman and the timebuyer can't ever lose sight of radio's fundamentals—which many still overlook. "For



spots in many markets in a saturation campaign. So, you can see how many plusses there are on the side of the medium. Being realistic about radio does not mean being apologetic." Kirby believes that in the presentation of facts about radio, data must be carefully aligned and presented; only then can the facts speak for themselves. And it's the salesman's job to bring the radio timebuyer new facts as they are gathered.

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BeeLine

RADIO

delivers more
for the money



These *inland* radio stations, purchased as a unit, give you more listeners than any competitive combination of local stations . . . and at the lowest cost per thousand! (SAMS and SR&D)

In this inland market — ringed by mountains — the Bee-line covers an area with over 2 million people, more buying power than Colorado, more farm income than Kansas. (Sales Management's 1956 Copyrighted Survey)



McClatchy Broadcasting Company

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative

SPONSOR SPEAKS

Recommendation for network presidents

Running a network is an exhausting occupation.

But one form of relaxation that we can highly recommend is taking time off once or twice a year for visits to affiliates. We can promise that the reception and hospitality will be heartwarming. And, strange as it may seem, there will be surprisingly few complaints unless the net chief wants to stimulate a complaint session himself.

Station affiliates are hungry for direct visits by top network executives. Not since the days of Niles Trammell have key net officials sat across affiliates' desks.

If the President of the United States can make his whistle-stops, so can the president of the network.

Don't drown the creative man

The advertising agency of 1956 will have more resemblance to a university than to the oldtime agencies built around copy geniuses.

The trends are strong and clear—toward ever-increasing use of research; toward committee systems.

Where does this leave the creative man?

This is a subject which concerns us deeply. The proponents of the new approach to agency operation (see "The Super Agency of 1966," page 25) state that the creative man will have greater opportunities in the decade ahead. He will, runs the argument, write copy based on the maximum in factual marketing guidance.

We can't argue against the value of facts to the man who creates a commercial or a printed ad. But we sense a dire danger. Some of the research-oriented agency executives who are coming to the fore regard ideas with a certain complacency—as if ideas are the automatic result of bringing together necessary data.

With all the research available today, you can still count the great television campaigns on the fingers of one hand. We hope the "social-science oriented" agency of tomorrow will heed this danger sign and not allow the pendulum swing too far away from the copy genius era. The ideal system will combine respect for ideas with maximum use of facts.

THIS WE FIGHT FOR *Each Christmas a swarm of fly-by-nighters hurts the air media with mail-order schemes. Why wait for January's complaints? We urge stations to double-check the merit of new Christmas clients now.*



10-SECOND SPOTS

Practical joke: Why all the to-do about radio's music and news programming? Seems to us they go together—music to soothe the savage breast and news to make us feel savage again.

Ole: Mexico's tv version of *This Is Your Life* (*Esta es su Vida*) costs about 14,000 pesos or \$1,120 a show. Here, on NBC TV, it costs P&G about \$52,000. *Seems as if life really is cheaper South of the border.*

Phew! Between now and Christmas, Lanvin-Parfums (through North Advertising) will sponsor Allen Jackson on CBS Radio with stock market news and analysis to reah men making up their gift lists. *Let's hope for a bull market—the more dollars, the more scents.*

Where it went: From Paul McCluer, gen. mgr. of Geoffrey Wade Advertising in Chicago, we learn that stores there are featuring a Pepsodent doll for \$5.98 whose teeth turn yellow when she lies down, white when she sits up.

By cracky: From Situations Wanted—Announcers classified column: "NUT CRACKER LOOKING for tough early morning nut to crack in East. . ." *Suppose he'll work for peanuts?*

Naturals: Station buys we'd like to see—Rival Dog Food on WOOF (Dothan, Ala.) and WAGS (Bishopville, S. C.); Maybelline eye make-up on WINK (Ft. Meyers, Fla.); Toni Co. on WAVE (Louisville, Ky.); Castro Convertible Sofas on KOZY (Grand Rapids, Minn.); Purina poultry feeds on KWAK (Stuttgart, Ark.) and Pabst Blue Ribbon on WHEE (Martinsville, Va.)

Caste: Overheard at Emil Mogul agency where account execs' offices are strung along Madison and 58th Street sides: One a.e. to another—"When you get a job on Madison Avenue, then I'll listen to you."

Lost horizon: Ad in *N. Y. Times*—"YOUNG GRAY FLANNEL SUTER is developing an intense dislike for Madison Ave. Looking for honest work in more interesting walk of life. . . . Manual labor OK or learn semi-skilled work." *Farewell, Young Blue Denim Overaller.*

what do YOU buy?

Market?

KWK-TV serves one of America's richest areas with annual retail sales of more than \$2,653,404,000! Grade B population alone includes more than 2,252,000 potential customers for your products or services. Your KATZ man can keep you covered with the complete story about the great St. Louis market and the LEADER in St. Louis Television—KWK-TV!

Local Shows?

KWK-TV has the best-known personalities in St. Louis Television! Gil Newsome—Fred Moegle—Tom Dailey—offering top ratings—low CPM—and the local touch for YOUR campaign. Consider, too, the top-rated film programs and network adjacencies for your SPOT campaign available on KWK Channel 4. Katz will keep you covered with this info!

Package Plans?

OPERATION ID offers outstanding daytime availabilities on the LEADER in St. Louis Television—KWK-TV. Fifteen ID's per week between 9:00 a.m. and 4:00 p.m. for \$412.50! Five across the board at 10:00 a.m. pull a CPM homes of FORTY CENTS. Anytime is a good-time on daytime KWK Television. Pick your times now. Check KATZ for availabilities in the new KWK OPERATION ID.

By the way, the KWK-TV 5 & 10 PLAN offers 20 to 40% discount on daytime buys. Check Katz for details!

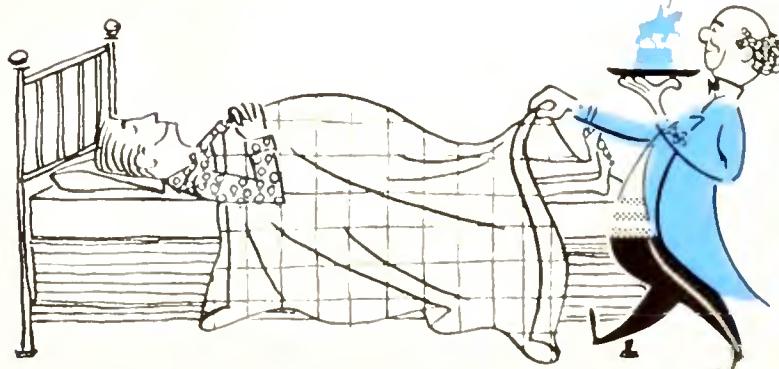
KWK-TV
has them all!



TOP PROGRAMS
OF TWO NETWORKS



Represented Nationally by THE KATZ AGENCY, INC.



*Serving the
Great St. Louis Market*

YOU GET MORE ON
KWK **TV**
CHANNEL

4
completely
keep covered

IN ST. LOUIS

Buy the

"Right Time"

for Your
Audience

**KMBC-TV has a top-rated show
for any audience you want!**

KMBC-TV OF KANSAS CITY provides a top-rated selection for any type of audience you seek. These latest (Aug. 1956) Telepulse rankings show how your sales message reaches more of the right people more of the time on Channel 9.

TOP-RATED NEWSCAST (General Family Audience)

"The 10 O'clock News," by Lionel Schwan, highest-rated news show, network or local, in the market. Ranks No. 2 in the Telepulse listing of Top Ten Kansas City multi-weekly shows.

TOP-RATED LOCAL WOMEN'S SHOW (Housewives)

Bea Johnson's "Happy Home," 1:30-2:00 p.m., Monday through Friday. Consistently the top show in its field in this three-station market.

TOP-RATED EVENING MOVIE (General Family Audience)

"Premiere Playhouse," 10:15 p.m. to sign-off, Monday through Friday. An ideal vehicle for low-cost, high impact selling with Jim Lantz as host and salesman.

TOP-RATED KID SHOWS "Whizzo's Wonderland," with Frank Wiziarde as "Whizzo, the Clown," 11:00 a.m. to noon, Monday through Friday. "Mickey Mouse Club," 5:00 to 6:00 p.m., Monday through Friday, highest-rated multi-weekly show in the market!

TOP-RATED LOCAL DAYTIME VARIETY SHOW (Housewives)

"Noon," 12:00 to 1:00 p.m., Monday through Friday. This biggest local production in Kansas City television features Rev Mullins and a cast of top entertainers plus famous guest stars.

TOP-RATED SPORTS SHOW (Men)

"Sam Molen's Sports," 10:08 p.m., Monday through Friday. Beats all network and local sport show competition!

From the above, you can see why you're money ahead when you select your audience from the top-rated line-up on KMBC-TV. So right now, select your nearest phone and contact your Colonel from Peters, Griffin, Woodward, Inc. for availabilities.

See Peters, Griffin, Woodward, Inc. for availabilities.

*the SWING is to **KMBC-TV***

Kansas City's Most Popular and Most Powerful TV Station

Basic ABC-TV Affiliate

**PETERS, GRIFFIN,
WOODWARD, INC.**
Exclusive National Representatives

DON DAVIS, President
JOHN T. SCHILLING, Executive Vice Pres
GEORGE HIGGINS, Vice President and
Sales Manager
MORI GREINER, Manager, KMBC-TV
DICK SMITH, Manager, KMBC-KFRM

*...and in Radio, it's **KMBC of Kansas City—KFRM** for the State of Kansas*